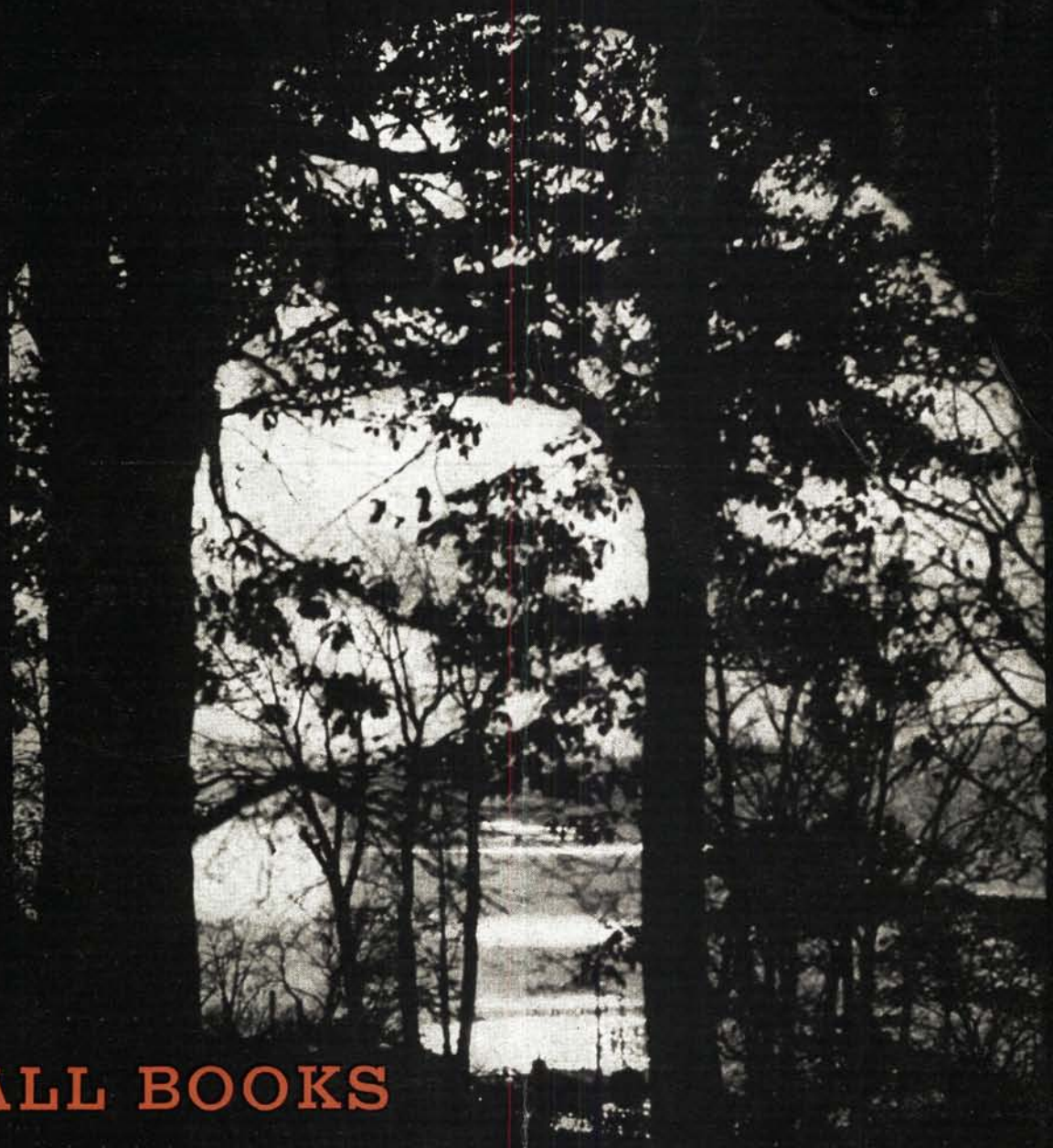
FIFTEEN CENTS

THE SATURDAY REVIEW

OF LITERATURE



FALL BOOKS

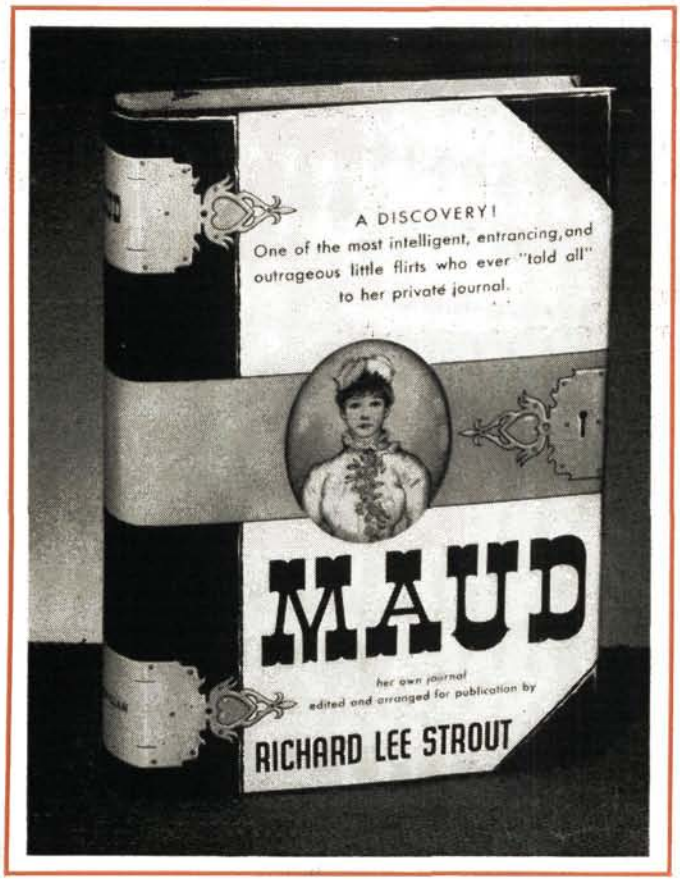
REQUIRED READING by Elmer Davis

ADVENTUROUS WRITING by Anne Morrow Lindbergh

VOLUME XX NUMBER 25

OCTOBER 14, 1939

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED


A DISCOVERY!
One of the most intelligent, entrancing, and outrageous little flirts who ever "told all" to her private journal.
MAUD
her own journal
edited and arranged for publication by
RICHARD LEE STROUT

"a discovery"

IN ANY SEASON!

MAUD

edited and arranged for publication by

Richard Lee Strout

The story of the most intelligent, entrancing, outrageous little flirt who ever "told all" for her journal. A small-town glamour girl of the '80s, Maud Rittenhouse put into her voluminous diary, with no thought of publication, all her personal affairs, romantic, comic and dramatic, and those of her family and neighbors. The result is an unparalleled portrait of a personality and also of a period. $3.50

Here are the pick of the new Fall novels--

Another Cynthia
by Doris Leslie $2.50

The Priory
by Dorothy Whipple . . $2.50

Abel Dayton
by Flannery Lewis . . . $2.50

This Porcelain Clay
by Naomi Jacob $2.50

Journey Proud
by Thomasine McGehee . $2.50

These are the high spots in recent non-fiction--

Iron Brew: A Century of American Steel and Ore
by Stewart H. Holbrook . $2.50

In Those Days
by Prentiss Mournian . . $2.50

Sidney Hillman: Labor Statesman
by George Soule $2.50

Democracy, Today and Tomorrow
by Eduard Benes $3.00

The New England Mind
The Seventeenth Century
by Perry Miller $3.75

at bookstores everywhere!

THE MACMILLAN COMPANY, 60 FIFTH AVENUE, NEW YORK

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

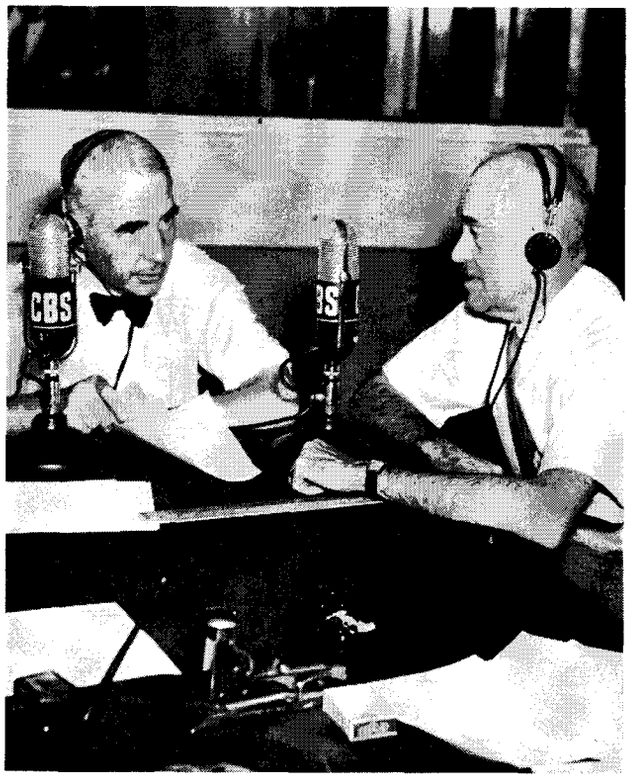
The Saturday Review of Literature October 14, 1939

TUFTS COLLEGE LIBRARY

REQUIRED READING

BY ELMER DAVIS

MIDDLE-AGED people whose own affairs normally give them enough to worry about now find themselves obliged for the second time in their lives to take time off and try to find out why their world has gone to pieces; also, if they can, to get some idea of what the pieces they are going to have to live with hereafter will be like. Mr. Burton Rascoe, in a recent *Saturday Review,* reminded us of the things people were reading in 1914, and the very different things they were reading a couple of years later. We start this war, at least, in a much healthier intellectual condition; more people are used to good reading in this country than ever before. And we are better equipped to judge what we read on the war; since its outbreak was preceded by years of sub-cutaneous suppuration, we have had a pretty fair chance already to discover what it is all about.



Elmer Davis and R. Ernest Dupuy broadcasting at Columbia studios.

Nevertheless a good many people are going to want to know more about it, and for the benefit of those who are pressed for time the minimum emergency ration is here suggested—two books that will give you the essentials; not only a reminder of things past but, in so far as anybody can now see it, the shape of things to come.

First and irreplaceable, of course, "Mein Kampf," the Bible of the new dispensation. Much of it has already been repudiated in action by its author, because it no longer suited his convenience; much more may later be repudiated by his followers, trained in a creed which exalts instinct over logic, if they succeed in keeping the upper hand. But that has happened to other Bibles without seriously impairing their authority. Christians have seldom hesitated to disregard the plain teachings of their Founder, when those teachings would have imposed inconvenient handicaps on action; but they can always fall back on the unchallengeable authority of His doctrine when it supports what they wanted to do anyway. The same thing will happen if Nazism prevails, for Nazis are human too; or at least, to borrow one of their favorite terms, sub-human. Whether they hold the upper hand or not, nobody who expects to have to live through the next few decades can afford to ignore the content, and the informing spirit, of "Mein Kampf."

Read it clear through, even though a good deal of it has become irrelevant—not only the partisan polemic but even some passages widely quoted just now; for instance the remarks in Chapters XIII and XIV of Part II on the suicidal folly of a Russian alliance. All that made sense when Hitler wrote it in 1926; Germany was then disarmed and France overshadowed the Continent. On Russo-German relations today it has no bearing at all; but it is still worth reading as an example of Hitler's insight, his grasp of the realities of power politics.

Read it through, and read it in the original if you can; translations give you the content, but not the picture of a personality. Try to translate Hitler word for word, and you get something that often is not English and sometimes not even sense; but in the German, the colloquial vocabulary, the sloppy style, fade into insignificance before the tremendous driving force of a man whose meaning is never in doubt. When Hitler ventures into the field of ideals or even of ideas he is usually ridiculous; but when he sticks to his trade, the physical and mathematical analysis of the world of force that we live in, he is as visibly in his writings as in his action the ablest man of our time. His book may not give you all of the man, but it gives you so much of the man as affects the rest of us—his instinct for realities, his brilliant insight, the incalculable genius that has turned the world upside down; and his ignorance and limitations too — as well as his "heroic" Weltanschauung, the offspring of a bastard Darwinism by a bastard Wagnerism. Such gifts, in the service of such a mind and temperament—that is why the world is what it is today. (Don't argue, now, you economic determinists. Of course it took certain underlying conditions to make an opening for Hitler's talents; but this would be a different and a much more comfortable world if Membership Card No. 7 in the German Workers' Party had been issued to a man named Joe Blotz.)

"Mein Kampf" and what else? There are plenty of other books that offer illumination; but with all respect to the Rauschnings and Ashtons and Heidens and Luedeckes, to the

Next Week

LADY WITH JADE
By MARGARET M. MACKAY
Reviewed by J. P. Marquand

THE NAZARENE
By SHOLEM ASCH
Reviewed by Ernest Sutherland Bates

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Gunthers and Reeds and Sheeans, if you can find time for only one other book—one book to help you understand the times we live in, and the worse times we are likely to live in before they get any better—you might as well pass by all the moderns, and read Thucydides.

Possibly he is a better authority on the Fifth World War than on this present Sixth; for he too grew up, as did those of us who came of age before 1914, in a world more civilized and prosperous than had ever yet been known—a world in which the progress of the peaceful arts and the growth of a common international culture made another world war seem unthinkable, no matter how many crises the politicians might stumble into. Some of the states of mind of 431 B.C. and 1914 A.D. were strikingly similar; in 1939 we have got beyond (and below) all that.

But he has written, better than anyone else has ever written it, the story of a peaceful and progressive world blundering into disaster—a world whose ideals and culture were centuries ahead of its political organization. Nobody wanted the Peloponnesian War any more than anybody wanted the war of 1914—not that kind of war; though in Corinth as in Vienna there were men who wanted a cheap localized war that they thought they could win before anybody was seriously inconvenienced. Today, the men who determine the world's destiny don't seem to care what kind of war it is; and we do not yet know whether they are more reckless than the rest of us, or merely—granted their Weltanschauung—more farsighted.

The world whose disintegration Thucydides chronicled, though amazingly like our world in its organization, was infinitely smaller; one man could come pretty close to seeing it all. As one of the governing class in Athens he knew everybody who counted in his own country, and twenty years of exile gave him a chance to get acquainted with almost everybody of importance on the other side. Moreover ancient life, partly but not wholly because of its smaller scale, was far more immediate than ours. The citizen did not learn of a sudden shift in foreign policy from the radio or the newspapers, when it was too late to do anything about it; he went down to the assembly and voted on it himself, after listening to all the arguments. When he went to war he did not shoot at somebody miles away, he thrust a spear through a man who was trying to thrust a spear through him. And of course in any Greek city politics was likely to progress, at any moment, from a counting of votes to a cutting of throats—the throats of men you knew personally, and might have dined with last week. No autobiographer or historian of the war of 1914-18 had anything like the opportunity for observation, either extensive or intensive, that the conditions of his time gave Thucydides.

And he happened to be not only a great reporter, but a brilliant analyst of human behavior both individual and collective, as well as a stylist of genius—even though the genius is often crabbed and erratic. (He too ought to be read in the original, if you can do it; but you probably can't, even if you once so read him, unless you have kept your Greek brightly burnished by teaching it to other people. However, there are good translations.) Thucydides has his shortcomings, of course. He was never fair to Cleon, a type personally distasteful to the sort of people Thucydides met at the club (but he had a keen eye for the faults of his fellow club members, too); when he had satisfied himself as to the facts in a controverted story he threw away his notes, leaving no alternative evidence for subsequent students who found his version unconvincing. But no one has ever equaled him as an observer of, and commentator on, the deterioration of human nature in the course of a long, uncertain, and increasingly bitter war.

"The reader of Thucydides will enjoy," wrote Richard Crawley in the introduction to his translation, in 1876, "the philosophic pleasure of observing how the nature of man, in spite of all time and circumstance, remains essentially the same." That perception is no longer quite so enjoyable as it may well have been in Disraeli's England; but it is still valid, and even more so of collective than of individual human nature. The Peloponnesian War was a model in miniature of all wars between coalitions, and toward its end of all ideological wars as well.

Twenty-two years ago, when Russia had been knocked out of the war and America had not yet effectively come in, the more moderate parties in the German Reichstag started a propaganda for "peace without annexations and indemnities." (The High Command, of course, had other views; as it presently demonstrated at Brest-Litovsk.) At that time I wrote some observations on the Peace

(*Continued on page* 20)

CONTENTS

	Page
REQUIRED READING *By Elmer Davis*	3
THE DEFENCE OF BRITAIN. By Liddell Hart *Reviewed by R. Ernest Dupuy*	5
DEMOCRACY'S NORRIS. By Alfred Lief *Reviewed by Allan Nevins*	5
HOLLYWOOD SAGA. By William C. de Mille *Reviewed by Phil Stong*	6
IT TAKES ALL KINDS. By Louis Bromfield *Reviewed by J. P. Marquand*	7
THE FACE OF A NATION: Passages from the Writings of Thomas Wolfe *Reviewed by Jonathan Daniels*	7
ADVENTUROUS WRITING *By Anne Morrow Lindbergh*	8
EDITORIAL	10
IN FLAME OVER VERMONT *By Genevieve Taggard*	10
LETTERS TO THE EDITOR	11
MODERN AMERICAN PAINTING. By Peyton Boswell, Jr. *Reviewed by Agnes Rindge*	12
THE CITY OF GOLD. By Francis Brett Young *Reviewed by Richard A. Cordell*	12
AUTOBIOGRAPHY. By A. A. Milne *Reviewed by William Rose Benét*	13
TOMMY GALLAGHER'S CRUSADE. By James T. Farrell *Reviewed by N. L. Rothman*	13
NEWS PICTURES OF THE MONTH *By Robert Disraeli*	14
A READER'S ALMANAC	15
ARTILLERY OF TIME. By Chard Powers Smith *Reviewed by Carl Carmer*	16
SCIENCE TODAY AND TOMORROW. By Waldemar Kaempffert *Reviewed by George Russell Harrison*	16
THE BEST BRITISH SHORT STORIES OF 1939. Edited by Edward J. O'Brien *Reviewed by Stephen Vincent Benét*	24
A LONDON LETTER *By Bessie Beatty*	28
YOUR LITERARY I.Q.: Quiz No. 3 *By Howard Collins*	29
HAWK OF DETROIT. By Arthur Pound *Reviewed by Arnold Mulder*	30
HOUSING THE MASSES. By Carol Aronovici *Reviewed by Clarence S. Stein*	32
JAZZMEN. Edited by Frederic Ramsey, Jr. and Charles Edward Smith *Reviewed by Irving Kolodin*	33
THE COMPLEAT COLLECTOR *Conducted by Carl Purington Rollins*	34
MONTANA: A State Guide Book. By the Federal Writers' Project *Reviewed by Florence W. Stephens*	35
THE CRIMINAL RECORD	36
DEATH LOSES A PAIR OF WINGS. By Robin Lampson *Reviewed by Christopher LaFarge*	37
THE MARCH OF FASCISM. By Stephen Raushenbush *Reviewed by David H. Popper*	37
GIST OF ART. By John Sloan *Reviewed by Oliver Larkin*	38
THE NEW BOOKS	39
DOUBLE-CROSTICS: No. 290 *By Elizabeth S. Kingsley*	41
TRADE WINDS *By P. E. G. Quercus*	42

Cover Photograph by Robert Disraeli

THE SATURDAY REVIEW OF LITERATURE, published weekly by the Saturday Review Company, Inc., 420 Madison Avenue, New York, N. Y. Joseph Hilton Smyth, President; Harrison Smith, Vice-President and Treasurer; Amy Loveman, Secretary. Subscription $4 a year; Canada $4.50. Vol. XX, No. 25, October 14, 1939. Entered as second-class matter at the Post Office at New York, N. Y., under the Act of March 3, 1879.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The British Strategy

THE DEFENCE OF BRITAIN. By Liddell Hart. New York: Random House. 1939. 444 *pp., with index.* $3.50.

Reviewed by R. ERNEST DUPUY

ONE may not always agree with Liddell Hart—this reviewer, for one, disagrees violently with many of his pet theories—but one must respect his ability to stimulate argument. "The Defence of Britain" was written—must in fact have been in type—before the outbreak of the present conflict. Now one cannot play with the make-up and content of a book as one might make over a daily paper's front page to splash a news-breaking story. So one who follows the war news reads with interest this remark:—

> It is thus our responsibility to dissuade any allies from endangering their defensive prospects by pursuing an offensive strategy. And to that end, the first need is to make it clear that any force we land shall not be wasted in an offensive gamble that would now [post-Munich] have longer odds against it than ever before.

The author has made an honest effort to lay before the British public an analysis of his subject—the defense of the Empire on sea, land, and in the air. As argument he has gathered a number of his articles and papers previously published, linking them with lengthy dissertations upon powers and capabilities of foreign nations. Not being on the active list of the British Army, Captain Hart is of course as free as any other civilian to criticise and suggest, which he does liberally.

He lays great stress upon his own theories of war—particularly his fetish that defense is better than offense. Despite his sometimes misleading catchphrases, such as "super-guerrilla warfare," for instance, he has a basically correct concept of the importance of the economic front in war-waging.

Liddell Hart

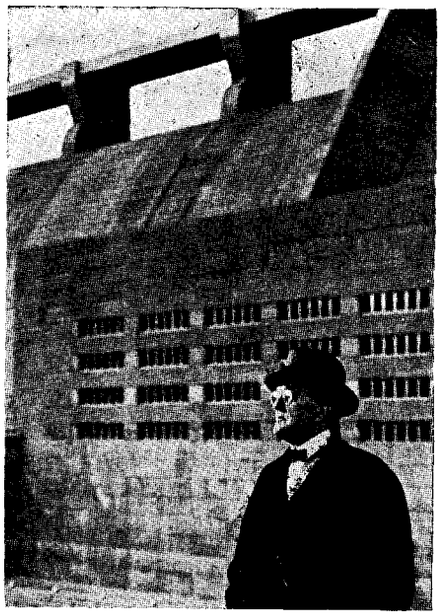
His estimates of the strength of the other powers are quite correct. His own wide experience in military writing, plus his wartime service, enable him to focus attention upon the vital military strength of each—the actual firstline troops and their material encadred and available—avoiding that pitfall for the casual commentator, an airy tossing about of millions of potential cannon-fodder.

The average American civilian reader will probably skip much of Hart's basic premises to get to the meat—his analysis of Britain's forward positions, which he discusses in three chapters: "The Defence of the Center—France," "The Defence of the Left Flank—The Low Countries," and "The Defence of the Right Flank—Switzerland."

Before coming to that, however, one is arrested by his quite evident disapproval of "appeasement" tactics resulting in Munich, which, as he bluntly puts it, changed the strategic balance "markedly for the worse. Czechoslovakia's 35-40 divisions, her 500 first-line aircraft, and her Skoda munitions-works, virtually disappeared from the French side of the balance sheet. . . . France also lost an important asset of a less visible kind—the prospect of the Czech air bases, which lay close to some of Germany's vital centers. . . ." Discussing a Poland still in existence while he wrote, he remarks that "her equipment is considerably below the standard of the Czechs and her geographical situation is strategically more awkward." He doubts that "her leaders have their 'feet on the ground' to anything like the same extent as the Czech General Staff."

The Hart tendency to reduce war to a game of checkers—disregarding entirely the logistics of time and space as they always hamper leaders of large forces—pops up, of course, particularly in his emphasis on opportunism. "Preconceived maneuvers and concentrations of force," he writes, "are out of date. Opportunism offers the only chance." Here soldiers will disagree, in part. Opportunism in tactics—pushing on where the going is easiest, seizing upon the opponents' lacunae, yes. But opportunism in strategy, waging of a campaign without preconceived basic plan, in a grand hit-or-miss style, no.

All in all, "Defence of Britain" is well worth the reading, by both soldier and civilian. The occasional fallacies are balanced by a lot of sound common sense. And by a year from now Liddell Hart's pet theories of war will doubtless have had a thorough test.



Senator Norris at Norris Dam

Practical Idealist

DEMOCRACY'S NORRIS. The Biography of a Lonely Crusader. By Alfred Lief. New York: Stackpole Sons. 1939. 546 *pp., with index.* $3.50.

Reviewed by ALLAN NEVINS

"AFTER all," said George W. Norris as he was about to enter the Senate, "government is in reality a religion." A little later, in the early Wilson years, he was declaring that what the country most needed was a new spirit of inpendence in civic affairs, "a nonpartisan party that shall advocate freedom of thought, freedom of action." Later still, in the days of reaction and repression the world over that followed the war, he was writing his friends: "I cannot rest while there are so many inhuman things going on." The great bull-market that followed Hoover's entry into the White House found him musing: "I realize I cannot revolutionize the world. I cannot expect to improve conditions very much. I only know that I have done my best and I am still going to continue." Visiting Muscle Shoals with President Roosevelt, he was heard to exclaim: "Thank God for a President who dreams dreams!" And in 1935 he was remarking: "We are wearing out, but through it all I have always tried to remain young inside. I see so many people living in the ruts of past years, continually kicking about change."

Such utterances as these do something to express the spirit of George Norris—one of the bravest, staunchest, most idealistic and yet most practical spirits known in all our political history. His feeling of consecration to the public service; his hatred of tram-

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

mels; his vast patience and persistence; his desire to see more imagination brought into government; his youthful love of new adventure, unquenched by years, all come out in these statements. And yet no quotations from his speeches can give all the man. As this full record of his life shows, he has been primarily a doer, not a talker. His deeds express him better than his words. Few statesmen of the time have a better record of achievement, and long after noisier fighters are forgotten, his great work against the selfish power interests and in behalf of the Tennessee Valley plan, his amendment abolishing the short term of Congress and giving more immediate effect to the will of the electorate, and his remodeling of the government of Nebraska will, with lesser accomplishments, keep his name alive and render his career interesting.

Norris learned the elements of progressivism in Populist and free-silver days in Nebraska, and confirmed himself in the faith when he went to Congress just after Theodore Roosevelt had become President. In the long period since his election in 1902 he has probably been the most consistent, unshakable, and thoughtful progressive in our politics. More intellectual than Bryan, less erratic than LaFollette, never indulging in those mad-bull dashes after red rags to which Borah is addicted, he has kept soberly, steadily, and fruitfully on his way. Mr. Lief shows how lonely and forsaken he has often felt, and how much he has been dogged by melancholy, but he has never lost faith in the old progressive ideas that he formulated early in the century: dislike of great corporations, antagonism to predatory wealth, unremitting hostility to all special legislation from tariffs down, sympathy for the farmer and workingman, and belief that the government should labor actively to distribute wealth and ameliorate social conditions. He never let himself be led off at a tangent. While Borah and LaFollette espoused isolation for isolation's sake and temporarily forgot everything else, Norris fought for peace in 1917 and against the League in 1919 because he thought European interests would cause us to forget progressive labors at home.

Mr. Lief's biography is clear, accurate, and interesting, as good a life as Mr. Norris can have until his and his contemporaries' papers are available. Here and there it is a bit unfair to some of Mr. Norris's opponents, and its treatment of the World War is particularly one-sided. But on the whole it is a stimulating and instructive work, which everyone interested in our recent history and contemporary problems will profit by reading.

In at the Birth

HOLLYWOOD SAGA. By William C. de Mille. New York: E. P. Dutton & Co. 1939. 319 *pp., with index.* $3.50.

Reviewed by PHIL STONG

WHEN the eminent motion-picture director, Mr. William C. de Mille, wants a soft-boiled egg, he probably steeps one in a volcano overnight. This is the toughest, most realistic, and most informed history of motion pictures, starting at the time when they were just about to become colossal, that has ever come to my attention; the only false note is in the title—it should be "Socko" instead of "Saga."

The book begins, after a preface by John Erskine, with a luncheon discussion in the days of "The Perils of Pauline," over motion pictures as an art. The author's brother, Cecil de Mille, was skeptical about pictures; a glove salesman named Goldfish—now the producer, Sam Goldwyn—wondered if pictures were a fad; a lawyer, Arthur Friend, said, "If they're a fad, they're a pretty healthy one. Look at what that Italian picture 'Quo Vadis' did this spring at the Astor. . . ."

In spite of Cecil de Mille's historic rebuttal—"Like a trained dog that plays the piano: it isn't the quality of the music but the fact that a dog is trying to play it"—Mr. Friend made his point by the time the cigars were smoked; this was not the smallest climax in American history. For no matter what one may think of the justice of the rebuttal even at this date—many of the dogs are still weak on *legato*—it was a very short time after this that America took complete dominance in the motion picture field, and with it the command of one of the most powerful organs of propaganda—cultural, political, perhaps ethical—that exists in whatever civilization one could notice in the world at 3:15 (Eastern Standard) this afternoon.

The history of that first "Lasky Company"—capital, $20,000—follows, and this part of the book excuses the title. It was a saga, as truly one as that of Biarne and Eric and Leif when they rowed across the Atlantic to discover America. Twenty thousand dollars was a frail craft on which to embark from what was a vaudeville novelty to something like the modern "full-length" feature. The block-booking system was already operating in a curious kind of reverse—the variety companies were producing their own terrible "shorts" to accompany vaudeville and wanted no one else to interfere; now the movies run the old vaudeville theaters and manage the little vaudeville booking that is left.

And the youngsters started out to elevate the twinkling pictures from competition with rural comics and adagio acts to what they smelled, in the existing bevy of skunks, as a future fur coat. The odor was already present, but they caught the animal and manufactured him.

The story is hard in philosophy and statement, but it is true and sound and it has an edge of humor like a good flint axe. The bitter falsity of the human relations and appraisals can be stolen from the author in one quotation:

> Motion picture loyalties have a peculiarly evanescent quality; they may be too intense to last very long; and in a general competition for personal power and individual advantage it is sometimes unavoidable that in reaching for a pal's hand, we find that we have him by the neck. After all, business is business; the show must go on and it is part of the higher unselfishness to prevent a friend from being in a position to do us harm and thus cause him to suffer the tortures of self-reproach.

In parts of the world such statements have been taken literally.

When an authority can write about America's greatest indigenous art expression with such honestly ironic statements, his book is worth reading, whether one cares about motion pictures or not.

William de Mille and his staff enact the making of a scene under the direction of James Cruze in his production "Hollywood," 1923.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Bromfield Omnibus

IT TAKES ALL KINDS. By Louis Bromfield. New York: Harper & Bros. 1939. 690 *pp.* $3.

Reviewed by J. P. MARQUAND

THE latest volume by Louis Bromfield is in the "omnibus" or "monster volume" class. It consists of 690 pages, close to 350,000 words, of closely packed type with lines too long for easy reading. As its size and title indicate, it is a collection which actually includes three novels, two long short stories, and four shorter pieces of fiction. In spite of its formidable size and weight, the book is excellent reading, and instead of being hit or miss the tales fit together in a pattern.

The first hurdle in this long literary journey is a novel known as "McLeod's Folly." This is a fast-moving, vivid tale of a southwestern town, well adapted for serial purposes and, since it originally appeared in installments, it must have been written for the exacting demands of this market. This is followed by a short story of the coast of southern France, a peasant atmosphere and stately simplicity ruined by modern sin. Next is "New York Legend"—and Mr. Bromfield is at his best when he writes of old New York. The narrator's wealthy and desiccated cousin marries an Austrian girl with whom the narrator was in love and who was the mistress of a continental prince. She dies in the Windsor Hotel fire after a brief reunion with her old lover. A tale of the Riviera precedes another novel, "Bitter Lotus," where British and native characters struggle with their own passions and the heat and fevers of a Malayan atmosphere. Next we are back in New York of the nineties with "Good Time Bessie," and then we switch back to Malaya again, where there ain't no ten commandments and a man can raise a thirst. The next story, "That Which Never Returns," is close to a masterpiece of serial technique. It introduces Mrs. Lafferty and Maggie, who have inherited the house and possessions of their old mistress, an ancient New York gentlewoman. The house is now a boarding establishment with as fine a gallery of eccentrics as one can hope to meet: the senile Mr. Van Diver, a penniless gentleman of the old school; Miss Finch who did dressmaking in the grand old days; the great but forgotten magician Boldini, with his trick dog Fanto (you must certainly read about Fanto—he is one of the best dogs in fiction); and Sal, the virtuous night-club and chorus girl; and Tommy, the song writer; and, finally, Mr. Grasselli, ex-bootlegger and racketeer, who is having trouble with his income tax. The final number is short, a nostalgic story combining old New York with the present and dealing with Uncle Hughie, black sheep of the family, and his wife, Aunt Flora, whom none of the family ever saw until she appeared at Uncle Hughie's funeral.

Louis Bromfield at his Malabar Farm

It is never wholly fair to give a synopsis of fiction, because such a synopsis, instead of reflecting a writer's skill, only exposes the perfunctory ribs and spine that make the framework of every book, but even this résumé of Mr. Bromfield's volume is enough to show its enormous scope and its gallery of busy and often vital characters. The title, "It Takes All Kinds," indicates that this collection was made for one of two purposes, according to how you choose to terminate that unfinished sentence.

If Mr. Bromfield means that it takes all kinds of stories for a writer to catch and hold his public, his book is an unqualified success, for within its limits it is a case book of literary craftsmanship which anyone in the profession will be better for studying. It displays a skill and versatility in narrative and character-drawing and a brilliance in handling the intricacies of plot that are of the very highest order. His manipulation of background and mood are superb. Yet there is a certain danger in this mastery which arises as the inevitable consequence of the facility derived from having learned a craft too well. This may sound contradictory, but anyone who must earn his living writing magazine fiction knows the temptation of relying more on skill than content.

If Mr. Bromfield means by his title that it takes all kinds to make a world, the world he has given us in his pages is on the whole limited and superficial. It is limited by the present popular demands for background and plot. It is superficial, because few writers, no matter how great their sympathy and aptitude, can travel about the world and write of more than its externals. Try as they may, they cannot see behind the façade of lands where they have not lived and worked and where they do not belong. Mr. Bromfield, for instance, does not belong to India or Malaya or the South Seas. Undoubtedly his faculty for observation has made him conversant with the life, but he has never had the time, nor has he been under the necessity, to live it, like a Kipling or a Conrad or a Maugham. On the other hand, these writers, granted all their skill, could not write as Mr. Bromfield has of New York. If a trained and versatile artist actually desires to comment seriously upon the world and upon all the kinds that make it, he must draw upon the narrower world which has given him his own perspective. Otherwise the best he can hope for is to create entertainment and literary form and characters which, however well proportioned, can never give a complete illusion of life.

A Voice That Will Not Soon Be Silent

THE FACE OF A NATION. Poetical Passages from the Writings of Thomas Wolfe. Introduction by John Hall Wheelock. New York: Charles Scribner's Sons. 1939. 322 *pp.* $2.75.

Reviewed by JONATHAN DANIELS

OF course that is what he was, a poet. No such book as this was needed to prove it. But such a book as this not only emphasizes the true quality of Thomas Wolfe's genius, but brings together, for those who will not have time soon to reread his big books, some of the best of those magnificent passages which caught our own memories in his poet's remembering. This book is a little part of a great store, but a collection chosen in taste and wisdom to show the warm wandering of his mind to all the aspects of this living. It is good, I think, that one of the passages set apart here was one which he himself set apart on the fly-leaf of "Look Homeward Angel"—" . . . a stone, a leaf, an unfound door . . . " His imagination was always yearning beyond stone and leaf and door and ship and train from Crete four thousand years ago to the love that ended yesterday in Texas. Here is the "opulence of enormous pumpkins that yellow on hard clotted earth." Here is violence and desire and pictures of people and mystery and hunger in both the day and the darkness.

Nobody, lest it be Whitman, has ever so shouted the essence of America. Wolfe's was a voice, harsh and gentle, which will not soon be silent.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Adventurous Writing

BY

ANNE MORROW LINDBERGH

Disraeli

Antoine de Saint Exupéry

THIS, you will say, picking up "Wind, Sand and Stars," is a story of adventure. That is the label and the classification. And if one looks over the subject-matter and the table of contents, one cannot deny it. It is a book of flying experiences, of travels over the earth's surface, of people met on those travels, and of thoughts ripened from these encounters. Its canvas is broad. One learns to know planes and pilots, their work, their ordeals, their sacrifices, and their rewards. One learns to know the sky and the seas, mountains and deserts, in all their beauty and terror. And one has adventures.

For what is adventure if it is not breaking the ground, or rather breaking the air, in the first mail route from France to Dakar—and again down the coast of South America; if it is not the struggle against a cyclone on the Argentine coast; or the picture of Guillaumet trapped in the snows taking one more step? ("What saves a man is to take a step, then another step. It is always the same step, but you have to take it.") What is adventure if it is not the magic net spun by two Circes in a desert oasis; or the possession of the world at night in a great flight; or a crash in the desert ("one of those echoless thuds complete in themselves, without appeal, in which fatality delivers its message"); or looking face to face with thirst, death, ordeal, and escape (not just the words but their essence); and again the front-line trenches of Spain? Yes, it is surely adventure.

No wonder, then, it is thrilling, you will say. It is life heightened to a gigantic scale with such adventures, such heroes. You are right, it *is* heightened. But it is heightened not because it is adventure. It is heightened because it is poetry. And widened, not because of the immensity of the canvas—deserts, oceans, skies—but because of the author's mind. And deepened, not because of those canyons of air, those columns of light one is led through, but because of the plummet-awareness of a poet, which pierces, like a spear through man, the object of his attention, straight through to the heart of the world.

For Saint Exupéry's book concerns itself not only with heightened life, in a heightened world, but also with heightened man. I do not mean only the heroes. No doubt such a life does, as the author argues, breed a new race of man, cast a Mermoz or a Guillaumet. But I am speaking of all the men in the book, Arab, Frenchman, South American, or Spaniard; they are all touched with magnificence. "Each individual is a miracle."

But is that not exaggeration, you may ask, are men really like that? The answer is nowhere better expressed than in a letter which Chekhov once wrote to a friend who had apparently criticized the name Vladimir, which means Lord of the World. "In using these expressions," he argues, "we do not lie or exaggerate, but simply express our delight, just as a mother does not lie when she calls her child 'my golden one.' It is the feeling of beauty that speaks in us, and beauty cannot endure what is commonplace and trivial; it induces us to make comparisons which Volodya may, with his intellect, pull to pieces but which he will understand with his heart. . . . In exalting people even to God, we do not sin against love," concludes Chekhov, "but, on the contrary, we express it. One must not humiliate people—that is the chief thing. Better say to a man, 'my Angel' than hurl 'Fool' at his head—though men are more like fools than they are like angels."

Saint Exupéry says always, "my Angel." And in fact he sees man as such, the exponent, as he says of that Arab who rescued him in the desert, of the whole human race.

> You, Bedouin of Libya who saved our lives, though you will dwell forever in my memory yet I shall never be able to recapture your features. You are Humanity and your face comes into my mind simply as man incarnate. You, our beloved fellow-man, did not know who we might be, and yet you recognized us without fail. And I, in my turn, shall recognize you in the faces of all mankind. You came towards me in an aureole of charity and magnanimity bearing the gift of water. All my friends and all my enemies marched towards me in your person. It did not seem to me that you were rescuing me: rather did it seem that you were forgiving me. And I felt I had no enemy left in all the world.

But to go back to the heightened life, this adventurous living and writing. "Adventures are to the adventurous," Whitehead tells us. Adventure, in other words, is nothing if it is simply physical; it is nothing if it is not translated through the mind, through the spirit. ("The physical drama itself cannot touch us," to quote again from "Wind, Sand and Stars," "until someone points out its spiritual sense.")

Take for example only one adventure from this book of adventures, only one experience from this collection of experiences; but one that is typical, the nugget of gold in the book, the symbol of the whole. Take the section called "Prisoner of the Sands," where the flyer and his radio-operator, after a terrific crash in the desert, fight their way back, slowly and painfully, to water, mankind, and life. This story is not only physical adventure or physical pilgrimage. In its essence it is spiritual adventure and spiritual pilgrimage. And it is this spiritual pilgrimage, through despair and loneliness and discipline and courage to a kind of renunciation and peace, which really moves us.

One feels sometimes that the only

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

great stories are those which are so simple that they are like empty cups for people to fill with their own experience, and drink for their own need, over and over again, through the years. One thinks of the Bible stories, fables, the Greek myths, fairy stories, Homer, and the tragedies of Shakespeare. This ordeal in the desert is a kind of "empty cup" again and each reader must fill it for his own need.

But the cup itself must be beautiful and well made. The writing itself must be crystalline, and so it is. One could take chapter by chapter, passage by passage, and quote and analyze the texture of the writing. There is the quality of flight itself, of imperceptibly gliding from the ground, which has somehow been put into the words, the rhythm, and the style. There is the dream quality of the fairy tale in the oasis, as haunting, as suggestive as the musty scent of heliotrope in a garden at night. And there is that song of praise to water, refound and recovered, which seems to hold some of the clear austere quality of Gregorian chants, or of those pure morning hymns of St. Francis—as pure, as clear, as liquid, as water itself, gushing from a mountain spring. What a chameleon touch that can write of flying, and create flying—that can write of water, and create water!

Beautiful, however, as the writing is, what amazes me almost more, in a kind of childish incredulity, is the flying. How is it possible, I ask myself, that he kept his mind on the gas consumption while pondering the mysteries of the universe? How can he navigate by stars when they are to him "the frozen glitter of diamonds?" Did he really think those things while he was flying? And is it possible, then, that a person can be that rare combination, the actor and the onlooker, at precisely the same moment? One thinks of T. E. Lawrence, but no one else comes immediately to the mind who was capable of this ordeal.

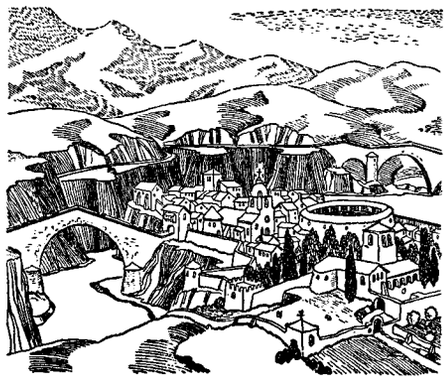
For it must be an ordeal. In a book of Thornton Wilder's there is a Greek myth told of a hero who had done a service to Zeus and who, after his death, begs the god to allow him to return to the earth for one day. This great favor he is finally granted but only under the most difficult and painful condition. He may go back to earth for the day that was the most casual of all the days of his life, but he must live this day "with a mind divided into two persons—the participant and the onlooker." In his beautiful prose, Thornton Wilder describes the hero's painful passage through the most ordinary of all days in the home of his childhood. For "the hero saw that the living too are dead and that we can only be said to be alive in those moments when our hearts are conscious of our treasure; for our hearts are not strong enough to love every moment. And not an hour had gone by before the hero who was both watching life and living it called on Zeus to release him from so terrible a dream. The gods," concludes the parable, "heard him, but before he left he fell upon the ground and kissed the soil of the world that is too dear to be realized."

Drawings, from "Wind, Sand and Stars," by John O'Hara Cosgrave II.

For artists, for an Antoine de Saint Exupéry, evidently the world is not "too dear to be realized."

But after all, astounding as this is, it is a question of writing and not of living that we are discussing. If we ask ourselves again, for discussion's sake, did the author think those things while he was flying, I am reminded of a question asked me once by a scrupulously honest friend, about a description I had written in a book. "But did you really," he asked, incredulous, "think all those things you describe in your book just as you were flying around the Pagoda?" Did I indeed? I asked myself guiltily. No, I couldn't say I had. Certainly not those precise words, sometimes not even the thoughts were formed. Well, then, I pursued the argument to myself (my friend was too considerate to press it further), is it not sentimental of you—or perhaps even dishonest—to invest that act with more thought than it actually carried?

No, I finally concluded, it is not dishonest. If I did not have exactly those words and thoughts, I had at least a sensation. I had an emotion; and I gathered that seed. I plucked off the hour hastily, in passing, without cracking it open. I took it home with me, not knowing when that pod would deliver its secret to me, but hoping that some day it would, if only I were patient. (For one must not pry it open. One must never force the secret out. That would be dishonest and sentimental.) Sometimes one waits years for these strange inner harvests, these "emotions recollected in tranquillity." There are things lying on my shelf now, and I don't know why they are there; a certain point of light in a painting, a field of winter wheat, a story of a Russian General overheard at a dinner party. I do not know what they contain. I only know that when I met them casually and unexpectedly, I felt that they were precious and that I must somehow keep them and wait patiently until they should give me their message.



No, I feel, it is not sentimentalizing to attribute your present thoughts to past action — even though on first glance it seems to be. That is only when one looks on life in the wrong time-sense. The events of a life are not notches in a perpendicular bar, one above the other. They are not imbedded in one spot in time. They are more like horizontal threads in a tapestry. That red thread that appears only at one point in your life, the red center of a flower—has it not been there all the time, hidden underneath, on the back side of the tapestry, waiting till it should find its place in the pattern, disappearing again once it has fulfilled its role; but there underneath all the time, forming part of the whole firm, intricate, varied, structure of the woof?

An event is like a stone, dropped in a pool, spreading out its ripples forever. Are not the thoughts caused by an action as much a part of it as the ripples are part of the stone's fall?

In other words, writing, to be important, must it not be life—all of life—not just part of life? The old masters, when they wanted to paint a true picture of a columbine, painted it roots, plant, flower and all, even, in those old prints, the fruit as well—and sometimes, on the side, the pods half-open, showing the dry seeds.

We do not know whether Saint Exupéry had the thoughts at the same time as the adventures or whether they ripened slowly in him afterwards. It does not really matter. What does matter is that they have somehow ripened, and the fruit, whole, beautiful, and golden, is there for us to take.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review
of Literature

GEORGE STEVENS..... Editor
JOSEPH HILTON SMYTH, HARRISON SMITH .... Publishers
AMY LOVEMAN..... Associate Editor
HENRY SEIDEL CANBY, WILLIAM ROSE BENÉT, CHRISTOPHER MORLEY Contributing Editors

THE SATURDAY REVIEW is indexed in the "Readers' Guide to Periodical Literature."

THE SATURDAY REVIEW cannot assume responsibility for the return of unsolicited manuscripts submitted without an addressed envelope and the necessary postage.

Copyright, 1939, Saturday Review Co., Inc.

Like Speech, Like Mind

THERE is one kind of isolationism only too probable for this country, and of which no right-thinking person can approve. If this war goes on for years, or if peace is patched up by makeshifts and injustice to break into war again, the mind of Europe will cease to communicate. We shall have fewer and fewer books to enrich our thinking from France and England and Scandinavia, as already we have fewer from Germany and Italy and Russia. The stimulus of foreign ideas in ethics, in idealism, in science, in literature, which has been so productive of new movements, new ways of living and feeling since the New World emerged from the pioneer stage and became a seed-bed for civilization, will be a stimulus no longer, except in practical politics and military strategy. The possibility of all this is, alas, too obvious.

Much has already been written of the duty, and the opportunity, of the United States in such a contingency. We are to keep alive and develop European culture; we are to preserve free education, and unbiassed and uninterrupted research. Let us hope for the best, while fearing the worst. And one possibility in that worst is the relative isolation of English-speaking nations from a Europe—whether by victory or defeat—become alien to our ways of thinking and feeling, and particularly to the basic freedoms and characteristic reactions to circumstance to which we are conditioned.

These freedoms, these reactions, have for a common carrier the English language. But English is much more than a carrier. As every student of linguistics knows, a language is in itself a powerful conditioner. It makes thinking and feeling as well as expressing them. The antique Roman spoke like a Roman because he was one, but, after his language was moulded, it would be equally true to say that he became a Roman because Latin was his language. A nation with character makes a language with character. The French have long been aware of this, and have made the teaching of French the heart of instruction in how to be a Frenchman.

In a language like English, the connotations of words, what they suggest and include in addition to their specific meanings—words like "home," "independence," "fairness"—are so much part of national history that its essential development could be written from them. If English is your mother tongue, you will inevitably feel and think in some measure as other English speakers, whatever their race or locality. You cannot do otherwise, for the language which makes you articulate is the path along which your mind moves. Any careful study will show that the choice of words in English, and the existence of words in English, differ from what happens in other languages when idiomatically spoken, because the choice and the words themselves come out of the experience, the ways of living and thinking, of communities that have grown up with one set of traditions dominant, whatever their original race, whatever their place of residence.

The argument to be drawn from this may not seem important now, but it may become important. In view of what happens in Europe, it would seem to be the part of wisdom for this most extensive of English-speaking communities not to lose touch with other communities where English is a native tongue. With England our cultural bonds have always been close, and our cultural indebtedness to her great, often too great. But how vague and uncertain is our communication with those self-contained and vigorous English-speaking nations in the Antipodes, New Zealand and Australia, with that great political and racial experiment, the Union of South Africa, bilingual but expressive to the outside world through its English, and even with Canada.

The suggestion made here is primarily for educators and publishers, but also for the interested reader. What American library below the first rank, what private library of any rank, has more than a scattered book or two for reference? We have a few novels—Henry Handel Richardson's the best—of Australia; South Africa is coming into our literature with Stuart Cloete and Francis Brett Young; there has been at least one good historical novel of New Zealand in recent years; and, then for Canada, there is Mazo de la Roche. And, of course there are scholar's books available to scholars. But what is needed is a real effort to bring the English-speaking nations outside of the United States and Great Britain into the orbit of American interest and understanding. What these countries may have to teach, or to give in art or intellectual experience, is not the only question in urging more knowledge of the English-speaking world. In a time when anarchy threatens the old European culture, it is a good idea to get acquainted with the regions outside of Europe that have the same tongue, and hence, in some respects inevitably, the same mind, as ours.

H. S. C.

In Flame over Vermont

BY GENEVIEVE TAGGARD

GREEN state where edging moss covers the poor
In graves; where hardship moves with moss an inch a year,
Your air holds claps of thunder and quick end—
Sons falling foremost, planes that shadow graves
Skimming the leichen on the hill of stones.

He fell
Out of a cloud.
Flame took him as he fell.
Flying from state to state for daily wage
Over Vermont, over a double wind
He spiraled.
All the graves
Plushy with moss, the sunken and homely graves,
Vermont's old rural center of the dead
Were lit by honey-fire as he fell
Out of a cloud into a cup of flame.

Green state where edging moss covers the poor
In graves; where hardship moves with moss an inch a year,
Your air holds claps of terror and quick end—
Sons falling foremost, planes that shadow graves
Skimming the leichen on the hill of stones.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Letters to the Editor: *What Mark Twain Thought of "1601"*

An Unpublished Passage of Mark Twain's Autobiography

SIR:—I have grieved over the blind spot in my friend Basil Davenport's amiable erudition that has twice led him to tell the *Saturday Review* audience that Mark Twain's sense of history was defective. Few of us, I supposed, needed to be told that, but perhaps Mr. Davenport needed to be told that he was letting irrelevancies stand in the way of his enjoying "A Connecticut Yankee" and "1601." Sloth kept me from writing in when he reviewed Mr. Meine's excellent and amusing edition of the latter, as Mr. Davenport's blind spot kept him from perceiving that Mr. Meine's scholarship was exercised in the spirit of travesty. But now he has received a rebuke far more severe than any I should have uttered: he finds Mr. Cyril Clemens agreeing with him.

I do not quarrel with Mr. Davenport's critical opinion of the book but with his shocked protest at its being reprinted. (But I wonder if Sir John Harrington's ribaldry so offended Queen Elizabeth as he thinks. She permitted him to dedicate to her his treatise on the water closet.) "1601" is, at least to people less easily pained by anachronisms than Mr. Davenport, immensely funny at first reading. After that it gets tiresome, dull, and laborious—I mean, I agree with Mr. Davenport in finding it so. But a great many people think otherwise. Any authority, your own Mr. Winterich for one, can tell you that private presses customarily begin their careers by making a new edition of it. Any collector, I for one, can tell you how hard it is to keep a copy of any edition on his shelves. There must be a reason, and the obvious one would seem to be that people enjoy it. It was certainly a righteous and even pious act of Mr. Meine's to tell the story of its composition and publication. His is much the best edition ever printed and his introduction is useful to people like Mr. Winterich, valuable to people like me, and amusing to everyone except Mr. Davenport and Mr. Clemens.

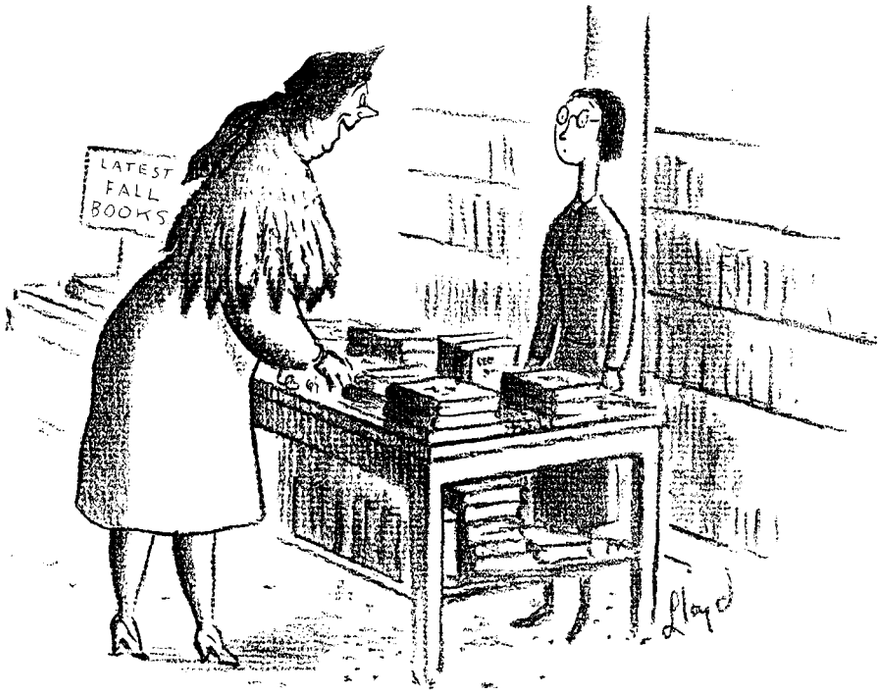
But when Mr. Clemens undertakes to tell us what Mark Twain's attitude toward the book was he gets out of the domain of taste and critical judgment and into the domain of fact, where he has had difficulties before this. He says that Mark would "turn in his grave if he knew that this ephemera was [grammar, Mr. Clemens?] being embalmed with footnotes and critical comment. He never intended it for publication at all. . . . The consensus of opinion . . . was that the piece was totally unworthy of publication, an opinion in which Twain himself most completely concurred."

I have before me an unpublished passage of Mark Twain's "Autobiography," 3500 words long, which describes the writing and subsequent history of "1601." It shows what Mark thought of the book. It shows that he delighted in the West Point edition which Mr. Meine describes, and that he distributed it lavishly—especially when there was someone he wanted to impress, like the historian Mommsen. It shows that he assented to the publication of at least two other editions at about the same time as the West Point one. But most of all it shows that he took a naïve pleasure and even a solemn pride in having written it—that he thought of it not as an ephemeron but as one of his lasting and most important books. I can quote only a few sentences here but will publish the whole passage in one of the volumes I am preparing.

> . . . I put into the Queen's mouth, and into the mouths of those other people, grossnesses not to be found outside of Rabelais, perhaps. I made their stateliest remarks reek with them, and all this was charming to me—delightful, delicious—but their charm was as nothing to that which was afforded me by that outraged old cup-bearer's comments upon them. . . . The learned Rabbi [a scholar to whom Mark had sent it] said it was a masterpiece in its verities and in its imitation of the obsolete English of Elizabeth's day. And the praises delivered to me by the poet, David Gray, were very precious. He said, "Put your name to it. Don't be ashamed of it. It is a great and fine piece of literature and deserves to live, and will live. Your 'Innocents Abroad' will presently be forgotten but this will survive. Don't be ashamed; don't be afraid. Leave the command in your will that your heirs shall put on your tombstone these words and these alone: 'He wrote the immortal "1601."'" . . . Not a sign of those precious masterpieces [copies of the West Point edition] could be found. . . . In that day [when the early editions were printed] I believed "1601" was inspired.

Mark was wrong about the literary worth of the book. He frequently was wrong about his books. But that is what he thought of it.

BERNARD DEVOTO.
Cambridge, Mass.



"Just to help me choose—what author would *you* like to curl up with on a long autumn evening?"

Thomas Hawley Canfield

SIR:—May I ask permission to call the attention of your readers to the biography of Thomas Canfield now under contemplation? Mr. Canfield of Burlington was one of Vermont's most distinguished sons both in church and state, in the middle of the last century. In developing its railroads and lake transportation and in extending his activities along those lines to the Great Lakes, even to Puget Sound, his life was full of historical interest.

To make this biography as satisfactory as possible, assistance is desired from people who knew, or knew of Mr. Canfield, who may have unrecorded letters of reports of his work, or other material of biographical interest. Personal reminiscences or anecdotes are of particular help. Letters will be returned after being copied.

MARION C. (MRS. A. E.) HADLOCK.
80 Edgemont Road
Scarsdale, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Art in America

MODERN AMERICAN PAINTING. By Peyton Boswell, Jr. (86 illustrations in full color selected from the Series on Contemporary Artists, published in Life.*) New York: Dodd, Mead & Co.* 1939. 200 *pp.* $5.

Reviewed by AGNES RINDGE

A GREAT many people who know and understand painting have been content with the easy-going estimate that all American art is "either dull or derivative," and that is pretty much the verdict brought in by Paris and London after the two exhibitions of American art held abroad. Perhaps a book like this present volume, dedicated to "America's new school of native painting," can help to prepare us for the advent of a new cultural product in our midst—even to prepare a welcome for it.

The work is in no way pretentious or forbidding. The text is designed to support the plates. The difficulty of treating the subject with any sequence or show of justice has been felt by the author, for frequent references are made to the importance of such men as Henri, Glackens, Davies, and Luks, none of whom appears in the plates. Similar surprising omissions can be noted for contemporaries, too, but this makes all the more room for new men, and that is what the book is for.

The eighty-six plates, of which sixty-eight are by living artists, are not a complete coverage of all the masters we should consider, nor are the paintings illustrated always the best representations of their author's powers. But the characteristically American variety is h e r e, and there is enough to provoke real interest. These plates were assembled originally for that enterprising journal, *Life*. That a popular weekly magazine with over two million readers should include American art in this amount is impressive in itself. It is essential, however, to remember that just these plates were available and that they were made for very large-scale publication, because this does not produce fine color-plate printing. Nevertheless, for the general reader—and the book surely has in mind a large laymen's audience—the attraction of color in the presentation of painting and the very modest cost of so many examples should offset the disappointing items.

I began the book by dipping into the biographies at the back. These were prepared by Margit Varga of *Life* and are models of lively, objective directness. This wealth of material on living painters is the great contribution of the book. It is rather touching to note in these brief sketches how often the sale of the first painting, for whatever sum, has been the decisive factor in determining the artist's dedication to his career. The invaluable assistance of the Guggenheim fellowship appears again and again.

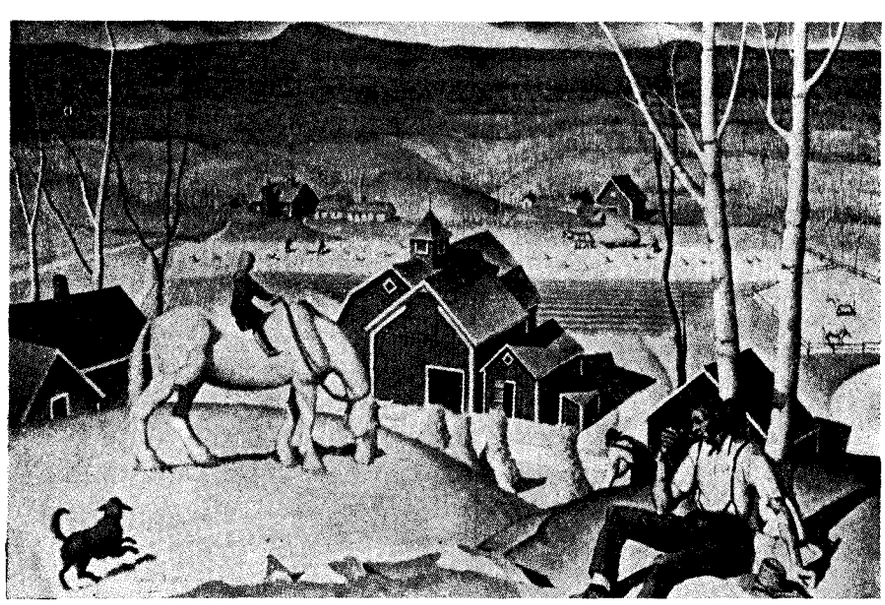
Mr. Boswell's text has the advantage of excellent topic headings. He gives some perspective to such themes as "The Eight of 1908," "The Armory Show," "Social Protest," "The Government in Art," and finally some sound advice in "To the Art Patron": "Liking is the first step toward true art appreciation. Art is meant to be liked and to be lived with. To buy an artist's work is the highest compliment you can pay his brush or his chisel." Many passages of too facile or too furious critical comment are hard to accept, such as "the nationalization of American art is today the most significant art movement of the twentieth century."

The most uneven sections seem to be the earlier historical phases and the excessive adulation of the American Scene group. Mr. Boswell not only allows the eagle to scream pretty stridently here, but he does so at the expense of the great European contemporary movement.

One of the most successful chapters is the summary of the role of the Government in art. Mr. Boswell makes clear the very different functions of the work under the Treasury, based on regional competitions and not paid at relief wages, and the work undertaken by WPA. WPA artists have been singled out as the last outpost of government folly, but we read that at its height the Project has employed five thousand needy artists (not a large number among the millions), expending about three tenths of one per cent of the total amount spent for work relief. Perhaps this is not so very great a price to pay for keeping alive the idea that even an American has a right to be an artist.

Although charges can be made against the author of inconsistencies in his critical generalizations, it should be remembered that he has embarked upon a new, uncharted critical field. This is an enthusiastic, exploratory voyage. I enjoyed the trip quite as much as the exhilaration of disagreeing with passages in it.

Agnes Rindge is professor of art at Vassar College.



Janitor's Holiday, by Paul Sample. From "Modern American Painting."

Children of the Rugged Pioneers

THE CITY OF GOLD. By Francis Brett Young. New York: Reynal & Hitchcock. 1939. 658 *pp.* $2.75.

Reviewed by RICHARD A. CORDELL

THE City of Gold is Johannesburg, the miracle city born almost full-grown from the brow of the Witwatersrand, when gold was discovered there in 1884. In the last fifty-five years more than £1,000,000,000 worth of gold has been dug from the "Rand," and Johannesburg has become a beautiful and dignified metropolis and educational center. "The City of Gold," is in part a tale of the early, raw days of the community, when it seethed with fantastic speculation and political intrigue, with all the pyrotechnics of a frontier superboom town; however, the title is misleading, for only the last one-fourth of this long novel deals with Johannesburg; earlier episodes in the history of the Transvaal engage most of the novelist's attention.

"The City of Gold" belongs to the

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

From the jacket of "The City of Gold"

familiar type of historical novel in which the principal events, the setting, and some minor characters are drawn directly from actuality, but in which the principal family of characters is entirely fictional. The novel proceeds with the story of John Grafton, escaped English convict, and Lisbet, his Boer wife, whose somewhat tempestuous early life is magnificently told in one of Francis Brett Young's finest novels, "They Seek a Country." "The City of Gold" finds them in the calm of middle and old age, and is concerned principally with the strongly contrasted children of these rugged pioneers.

For once Mr. Young seems more occupied with history than with his characters, and as a result the novel often barely escapes dullness and ponderousness, especially for readers not particularly curious about South Africa. "The City of Gold" is a forthright, temperate novel which one will be glad to have read, but which offers no great excitement in the reading. For Francis Brett Young resolutely withholds all cinematic bribes to gain one's interest, and although the novel is crammed with potential melodrama, romance, and high tragedy, there is little sound and fury. A little heightening here, a little more emphasis there, and the novel would, superficially at least, have more vitality and a swifter pace. But the author treats with equal dispassionate calm the tedious intricacies of Boer and British politics, the great trek, the gold rush, and the Majuba massacre; the famous Jameson Raid (the climax of the action) is represented as an anti-climax—as it actually was. Nationalities as well as events are treated with scrupulous objectivity, and such background characters as Cecil Rhodes, Burgers, Paul Kruger, Barney Barnato, and Abe Bailey are drawn fairly and honestly. Those who are interested in the fascinating subcontinent (including certainly all readers of "They Seek a Country") will find "The City of Gold" a delight and a mine of information.

A Humorist's Story

AUTOBIOGRAPHY. By A. A. Milne. New York: E. P. Dutton & Co. 1939. 315 *pp.* $3.

Reviewed by WILLIAM ROSE BENÉT

"ONE writes," says the famous creator of "When We Were Very Young," "in a certain sort of way because one is a certain sort of person; one is a certain sort of person because one has led a certain sort of life." Mr. Milne is most interested in revealing what influences in childhood, boyhood, and youth made him the particular kind of writer he became. Probably some people forget that he has been a versatile writer, a novelist, an essayist, a dramatist, and only in one of his phases a writer of children's books. Through it all, his view of life has been that of an essentially happy nature with a keen observation of people. His "Autobiography," one of the most readable I have recently encountered, recreates the world of his childhood and boyhood with zest.

To edit the *Granta* at Cambridge became Alan Milne's burning ambition, and he achieved it. Later, as a free-lance in London, he pictured himself as editor of *Punch;* and sure enough he did become the Assistant Editor, under Sir Owen Seaman. His account of his struggles in London to sell verse and prose, and of his experiences on *Punch,* reveals a high-hearted youth of much talent, whom the self-absorbed Harmsworth (one who owed Milne's father much) could hardly be bothered helping. But there is no malice in A. A. Milne. In fact he conveys the excitement of a literary existence in that period with an amused appreciation of such episodes. In 1913 the autobiographer married Sir Owen Seaman's god-daughter, Dorothy de Sélincourt. He was now getting top prices from *Punch* and altogether making about a thousand pounds a year.

The last part of the book, "Author," describes how, besides the writing of his plays, at a house in North Wales in a certain August, escaping from a large houseparty of friends, the "When We Were Very Young" verses were born in a summer-house through the media of an exercise-book and pencil. And incidentally, Milne explains his attitude toward children, sapient rather than sentimental. In the final pages intending dramatists will find some excellent analysis of the pitfalls of playwriting and the way ideas for plays develop.

One lays down Mr. Milne's "Autobiography" with a liking for an honest man. He has always written what he wanted to write. When he has occasionally tried to do otherwise, he has found it impossible. Modest about his achievement, though naturally glad of his successes, he remains an individual whose sense of values seems in a healthy condition.

Roused Rabble

TOMMY GALLAGHER'S CRUSADE. By James T. Farrell. New York: The Vanguard Press. 1939. 91 *pp.* $1.

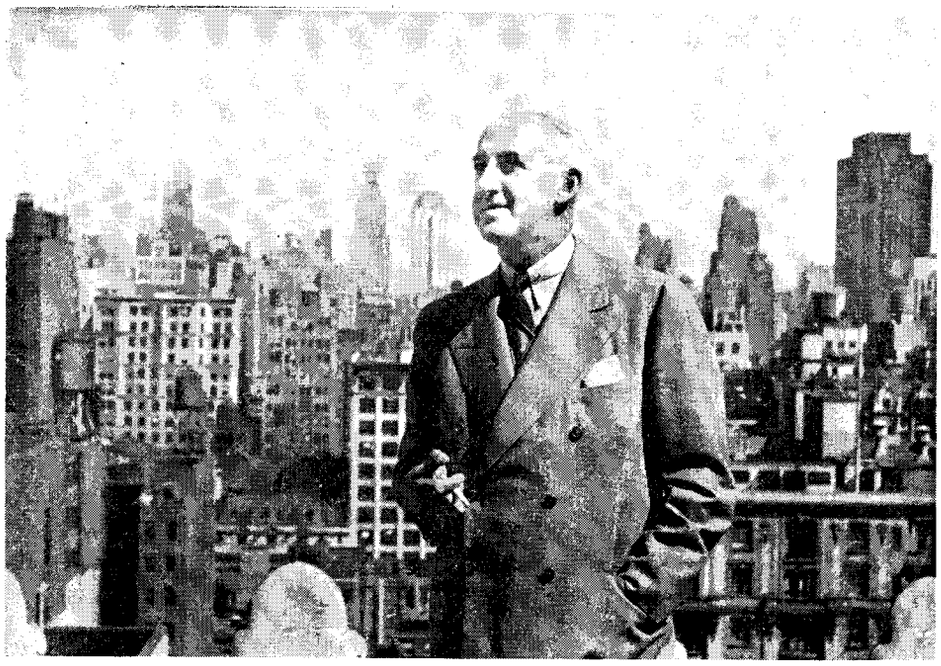
Reviewed by N. L. ROTHMAN

FARRELL pauses for a while in his larger study of the O'Neills, to etch in briefly the portrait of a restless, deluded, hate-ridden figure who has been staring at us from small items in the papers, and from crowded corners on the streets. It had to be done, and by Farrell particularly, who knows his Tommy Gallaghers. For what if Studs Lonigan and Weary Reilley were roaming idle and wild today as they were ten years ago? Then their dissatisfactions were vague, their lawless appetites unchanneled. They were a potential force, but ran down like clocks. Today Tommy Gallagher, who is Studs in New York in 1939, is being wound more carefully. Somebody is telling him whose fault everything is. Somebody is teaching him that his race prejudices are gospel truth, and that he has to free America from the mysterious, malignant Jews who own everything and want to starve out the good Americans. He is being taught to sell his anti-semitic literature on the corners, to shout his slogans, leer at the crowds, break up liberal meetings.

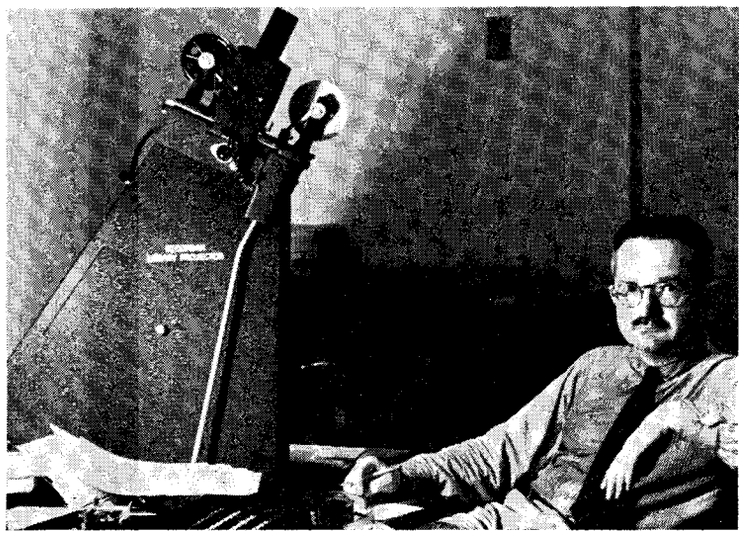
James T. Farrell

It is not only not a pretty picture, it is definitely a sinister one. You will recognize its authenticity. Farrell has been writing about Tommy Gallagher for years, and he pierces with ease to the essential, confused currents that fill Tommy's mind. That is the really fearful aspect, the muddy compound of lies, dreams, ignorance, repressions, resentments, fears, that make the mental life of the Tommy Gallaghers. Into about ninety pages Farrell has packed not only a clear picture of our most dangerous contemporary symptom, but a wonderfully clear diagnosis as well. Size aside, this ranks with his best work.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



On top of New York, Raymond Moley (above), author of "After Seven Years," surveys the skyline from 42nd St. . . . With the success of his novel, "Christ in Concrete," Pietro di Donato (right) puts down his brick-layer's trowel, after a job on a Long Island housing project. . . . An acting and writing family (below), Cornelia Otis Skinner and her father, Otis Skinner, authors respectively of "Dithers and Jitters" and "The Last Tragedian," photographed in Miss S's office.



Biographer with research machine: John Bakeless (above), author of "Daniel Boone," and the microfilm projector in the Recordak room at the library of N.Y.U. . . . (Below, right) Richard Aldington, whose latest work is "Rejected Guest," now living in the U. S.

Ludwig Bemelmans (left), author of "Small Beer," has one at Lüchows. . . . Clare Leighton (above), whose woodcuts illustrate her books of English nature description, recently made a U. S. tour.

(News pictures by Robert Disraeli)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A Reader's Almanac: Oct., Nov., Dec.

OCTOBER 16th

☞The hatred of Finland for Russia is vividly portrayed in Unto Seppänen's strong and timely novel of Finnish life, *Sun and Storm.* ☞*How Strong Is Britain?* is discussed from the German point of view by C. E. Count Pückler. ☞In *My Old Man* Damon Runyon writes about life with his father. ☞*Adventures of Hiram Holliday,* streamlined thriller by Paul Gallico, tells how an American caught the Nazis kidnapping. ☞The first exhaustive study of the propaganda carried on by George Creel's Committee on Public Information in 1917-1919 is published in *Words That Won the War,* by James R. Mock and Cedric Larson. ☞*Cincinnati: The Story of the Queen City,* by Clara Longworth de Chambrun, recreates the growth of the city from pioneer days to the present, with no reference to the 1939 Yankees. ☞Radio commentator Raymond Gram Swing tells *How War Came.*

OCTOBER 17th

☞In *Seven against the Years,* Sterling North, *Chicago News* book reviewer, traces ups and downs of seven fictitious members of the Class of '29 after commencement. ☞A sort of glorified mystery story, Claude Houghton's *Hudson Rejoins the Herd* is notable for its writing, its tense interest, and its romantic realism. ☞*And He Sat among the Ashes,* by William Schack, an artist's story of himself. ☞*Sam,* by John Selby, American entry for All-Nations prize, true-to-life Alger story of a midwest newspaper publisher.

OCTOBER 18th

☞Twenty-two popularized biopersonality sketches of famous composers, from Palestrina to Sibelius, constitute *Men of Music* by Willard Brockway and Herbert Weinstock. ☞Anne Green records the memories of an imaginary woman in *The Silent Duchess,* a novel which is actually a social history of eighteenth-century France. ☞In describing his travels in South America in *New Roads to Riches,* Edward Tomlinson conveys much information on five republics to our South. ☞A feeling of something menacing in the air lends tension to Otto Storm's *Made in U. S. A.,* the story of a cruise ship and its passengers.

OCTOBER 19th

☞Sholem Asch's magnum opus, *The Nazarene,* is the story of Jesus. ☞In *Power for Sale* Swiss novelist John Knittel writes an independent sequel to his *Into the Abyss,* about a young engineer with a project to dry up the Mediterranean. ☞*Four-Part Setting,* like Ann Bridge's earlier novels, is a story of love and adventure among the foreigners in China. ☞What happened when a young girl who was both a capable secretary and a photogenic personality went traveling for the films is recorded in Aloha Baker's *Call to Adventure.* ☞*Auguste Rodin,* by Victor Frisch and Joseph T. Shipley, an intimate biography of the French sculptor. ☞With war to the foreground, Marcus Goodrich's *Delilah,* the story of a destroyer, adds timeliness to other excellent qualities.

OCTOBER 20th

☞Somerset Maugham's consummate craftsmanship is as ever manifest in his story of a young man's *Christmas Holiday.* ☞Sidney Hook is at his best in *John Dewey,* a biography of the philosopher as intellectual. ☞Arthur Davison Ficke displays a poet's sensibility in his novel, *Mrs. Morton of Mexico,* as much a psychograph of a nation as of a woman. ☞In a series of brilliant essays Philip Guedalla describes the outstanding events of 1936, *The Hundredth Year,* which he regards as a watershed of history. ☞Jonathan N. Leonard studies the clinical chart of the depression in the United States in *Three Years Down.* ☞From a general discussion of human freedom, culture, and democracy, John Dewey passes to a specific discussion of democracy in America, in *Freedom and Culture.* ☞What happens when a neurotic youth, a sardonic doctor, and a *femme incomprise* get together is skillfully developed in Francis Iles's *As for the Woman.* ☞Jack London's oldest daughter draws a picture of the political and sociological aspects of 1880-1917, with her father's figure in the foreground, in *Jack London and His Times.* ☞*Miss Susie Slagle's,* by Augusta Tucker, the story of a group of John Hopkins medical students, already slated for the screen. ☞In *One Pair of Hands* Monica Dickens, a great-granddaughter of Charles Dickens, writes of her experiences as cook, and an abominably bad one, in families of various kinds. ☞In *One Fight More,* Susan Ertz produces high comedy out of family relations.

OCTOBER 23rd

☞*D. H. Lawrence and Susan His Cow* is the title of a provocative study of the novelist by William York Tindall. ☞Elizabeth Goudge writes a Christmas tale with a romantic thread in *Sister of the Angels.* ☞*Strangers in the Land,* by E. B. Ashton, a novel of the Nazi terror. ☞Fletcher Pratt looks at all the navies in *Sea Power and Today's War.*

OCTOBER 24th

☞Hay fever made fascinating by Dr. Lawrence Farmer and George Hexter in *What's Your Allergy?* ☞Arthur Kober, dialectician for the Bronx, pronounces discourteously and otherwise on Manhattan in *Pardon Me for Pointing.* ☞Georgia of the carpetbag days forms the background for *Lightwood,* a vigorous novel by Brainard Cheney. ☞Old-fashioned Irish tales by Seumas MacManus, first published in the magazines, are gathered under the title *Dark Patrick.* ☞In *Incredible Era,* Samuel Hopkins Adams reviews the notorious and unpalatable period of the Harding administration. ☞Man's relation to the stars, rather than the relation of the stars to man, is the theme of *Stars and Men* by S. A. and M. L. Ionides. ☞Robert P. Tristram Coffin in *Captain Abby and Captain John* returns to his beloved Maine by way of a biography of a typical sea-captain and his wife. ☞For the world of tomorrow comes Norman Bel Geddes's *Magic Highways.*

OCTOBER 25th

☞If the second half of Francis Griswold's story of South Carolina in Civil War days were as good as the first, *A Sea Island Lady* would take rank among the best novels on the period. ☞Margaret Mead's anthropological study of youth among primitive people becomes available as a unit in the omnibus edition *From the South Seas.*

OCTOBER 26th

☞In *Flowering Earth* Donald Culross Peattie puts together, almost in the form of an autobiographical record, well-connected essays on plant life. ☞*Life and Times of William Howard Taft,* by Henry F. Pringle—a leading contestant for the Pulitzer Prize. ☞How he learned to fly and his experiences as a flier, told with charm and simplicity by Wolfgang Langewiesche in *I'll Take the High Road.* ☞*The Awakening of America,* by V. F. Calverton, the first of a projected four volumes presenting a Marxian interpretation of American annals. ☞Christopher Morley develops a new manner in *Kitty Foyle,* the autobiography of an imaginary young woman. ☞*Science Marches On,* by Walter Shepherd, one of the best explanations of what is going on in science, particularly the new physics. ☞There's a chuckle on every page of James T. Powers's *Twinkle Little Star,* memories of seventy years of stage life.

OCTOBER 27th

☞Will Durant writes a lively and informative history, with pertinence

(*Continued on page* 26)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Symbols of History

ARTILLERY OF TIME. By Chard Powers Smith. New York: Charles Scribner's Sons. 1939. 853 *pp.* $2.75.

Reviewed by CARL CARMER

CHARD POWERS SMITH is a poet and a scholar. He has made generous use of his talents as both in fashioning "Artillery of Time." Painstaking and comprehensive research has made this long novel one of the most distinguished re-creations of a historical period I have read. Mr. Smith has so steeped himself in mid-nineteenth-century America that he is able to write of life then easily and with as much detail as he might use in a novel of today. The book is like a crystal in which readers may see with startling vividness life going on ninety years ago.

The characters of this novel reveal the author's poetic sensitivity and creative power. In Ike Lathrop, whose Yankee soul is disciplined and mellowed by repentance for the ethical errors into which his Yankee shrewdness has led him, he has established an understandable character worth the pains he has taken with him. Ike's beloved brother John, volatile and brilliant—a speechmaker and a soldier; Octavia Samson—college graduate, advocate of women's rights, healthy and passionate woman; Prudence Stark, scheming, feminine, exotically beautiful; these are the three other main characters about whom the story centers. Through a long series of changing relationships Mr. Smith carries them with so much knowledge of human motives that all seem convincing even in their inconsistencies.

The story is not remarkably exciting, but it holds enough of suspense and unity to keep the reader pushing ahead. It moves slowly, and the author takes his time in creating detailed backgrounds. It is wound up in series of concentric circles like a ball of string. At its heart lies the Lathrop family and their land. The reader comes to know the life of a big upstate New York farm, the intricacies of its business, the dullness of its chores, even as the cords that bind it into the community are curved about it. Gradually the little town of Byzantium comes alive, a characteristic up-state village with its shrewd horse-traders, solid citizens, fanatic reformers, scheming investors, its pitiful victims of petty scandals. Mr. Smith's picture of it is complete. He tells what food these people ate, what tunes they danced to, what clothes they wore, how they made a living, what thoughts captured their imaginations. And he winds about them the skeins of larger ideas that are affecting the whole nation. The question of human slavery becomes very real to them when Solon Samson is arrested for maintaining a station of the underground railroad; the invention of the steam engine in the world outside their community brings them dreams of personal riches; the sweeping problems of reform demand that they attempt solutions. And when they see their men go away to war, their thoughts are those of all people who have looked upon such a sight. Very surely the author brings his little town out of its regional isolation until its story symbolizes the history of America.

There are parts of this long book that I would gladly forego. The incident in which John falls in love with a southern show-girl in a railway carriage is unconvincing and too sentimental. So is the scene between John and Abraham Lincoln, which I shall dread to see dramatized on a motion picture screen. I find difficulty in accepting the author's statement that Octavia has become an important leader of the women's-rights movement, because evidence of it seems lacking. But the book has high spots as well—the description of the great fire on the night most of the main street of Byzantium burned, the story of the farewell party for the forty-niners bound for California, the vivid and poetic narrative of the Seven Days Battle.

Chard Powers Smith

Chard Powers Smith has written in "Artillery of Time" a historical novel that deserves to be read long after the current vogue for novels of the American past has died. It is a strong, full-bodied work, ambitious in conception, rich in content, able in achievement. Many of the truths that American history has to tell us lie within its pages.

Carl Carmer, an upstate New Yorker, is the author of "Listen for a Lonesome Drum" and "The Hudson."

The News in Science

SCIENCE TODAY AND TOMORROW. By Waldemar Kaempffert. New York: The Viking Press. 1939. 275 *pp.* $2.50.

Reviewed by
GEORGE RUSSELL HARRISON

THIS outstanding contribution to the literature of popular science, from the pen of the science and engineering editor of the *New York Times,* is an engaging series of essays on scientific subjects ranging from the explosion of a star to the effect of discovery and invention on the development of a democracy. Mr. Kaempffert has long been recognized by laymen as one of the most accomplished of writers on popular science, and by scientists as a carefully accurate and non-sensational popularizer.

Though the topics of the various chapters skip about considerably, there is a thread of unity which holds them together to give a concise and clear picture of the latest developments in a number of scientific fields. The first four chapters are astronomical, and in them the author carries us across the universe, from the formation of a *nova,* past the sun to the moon, and thence to life in the solar system. A chapter on rocket-ships and their possible use for interplanetary travel brings us to "Explorers of the Atmosphere," an account of scientific balloon ascensions. Once back to earth, the author pauses for a chapter to consider the mystery of the atom, and then is off into chemistry and biology. A discussion of the possibility of artificially creating living matter and of post-Darwinian evolution is followed by a salute to Dr. Alexis Carrel in his laboratory, surrounded by his semi-immortal bits of heart and liver in Lindbergh perfusion pumps. The next four chapters are concerned with engineering topics—the design of a modern ocean liner, artificial lightning, speed in travel, and communications.

One might wish that the rocket-ship chapter had been omitted or shortened, since it lends a Jules Verne touch to what is really a sober and authoritative work. Yet if the public must read about rocket-ships, here is one of the best popular discussions now available. There are several points in Mr. Kaempffert's interplanetary gastronomy to which exception might be taken if he is talking about men rather than chickens, but these are all very minor matters.

Seldom does a popular book on the science of the present and future so successfully combine readability and lucidity with accuracy.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE RESULT OF

A midnight raid on the ice box...

YOU have of course heard of the fame of The Nonesuch Press, whose offices are in London and who have for twenty years been making the most beautiful books in publishing history. You will therefore be interested to know that the directors of The Nonesuch Press recently found themselves in the basement of their fine old Adam building in Russell Square in London. This basement was used in pre-Regency days as a wine cellar and for the storing of foods. Now it is used by The Nonesuch Press for the storing of books. That is why the directors of the Press found some books during their recent visit to the cellar.

If you have ever made a midnight raid upon your own ice-box, to find there unexpected tidbits, you will understand the feelings of the directors of the Press when they found, in the basement of their building, a number of books they thought they had sold many years ago. *Nonesuch* books, they exclaimed, and *unsold!* Some of these books had been there for years, without the knowledge of some of the directors of the Press, and certainly without the knowledge of the Press' auditors.

So it was decided to count all these books and then to offer them for sale through The Nonesuch Fellowship in America.

The Nonesuch Fellowship is an organization of American patrons of the Press, to whom is given a regular discount of 25% from the published price of all Nonesuch books. Because The Nonesuch Press has always been famous for its low prices, this means that the patrons of the Press get some tremendous bargains.

You may obtain some of these books, at prices as low as 78¢ each, by joining The Nonesuch Fellowship at the time you make your purchase. You are invited to do so immediately. You are asked also to remember that The Nonesuch Fellowship will gladly accept the return of any of these books with which you may find yourself dissatisfied after buying it.

Mister Tootleoo

This volume contains the first and second parts of the immortal children's classic by Bernard and Elinor Darwin. There are thirty-one copies left, each of which can be purchased for..... **78¢**

The Family Face

This is an album for a certain kind of family, probably yours; it is replete with fun and sound sense, a book based upon an original idea. There are fourteen copies, each of which is for sale for only **$1.08**

Milton's Comus

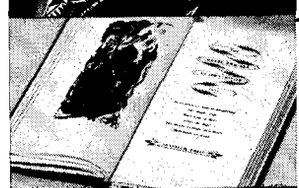
A large folio, beautifully printed in Fell types on rag paper and illustrated with *linoleum blocks in color, this is one of* The Nonesuch Press' great achievements. Of a limited edition issued at $10 per copy, five copies can now be had, each at **$6.93**

Alice Meynell's Poems

This is a slim and lovely and inexpensive book, containing the best poems of England's finest woman poet—designed by her son and with an introduction by her husband. Each copy can be had now for just ..... **78¢**

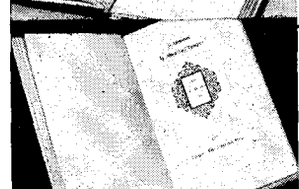
A Letter to a Young Lady

The full title is: A Letter to a Young Lady on her Approaching Marriage—and Divorce, by Ambrose Hoopington; and this is not only a delightfully printed, it is also a delightfully wicked and witty, little book. Each of the remaining copies can be had for only..... **78¢**



The Devil and All

This book of stories by John Collier is an elegantly produced volume in which each of the six stories is concerned with an embassade from Hell; and all of the stories are devilishly clever. There are only three copies, of which each can be had for **$2.69**



Tennyson's In Memoriam

This is unquestionably the most beautiful edition of Tennyson's immortal poem, in Blado italic type, on Van Gelder rag paper. It was issued in a limited edition for $3 per copy, and there are now seven copies left, each of which can be had for **$2.31**

Shakespeare versus Shallow

This book by Dr. J. Leslie Hotson is an exciting piece of literary detective work, most engagingly told and worthily printed and illustrated by The Nonesuch Press. Only three copies were found in the Nonesuch larder, of which each copy can be had for..... **$2.69**

Blake's Illustrations for Virgil

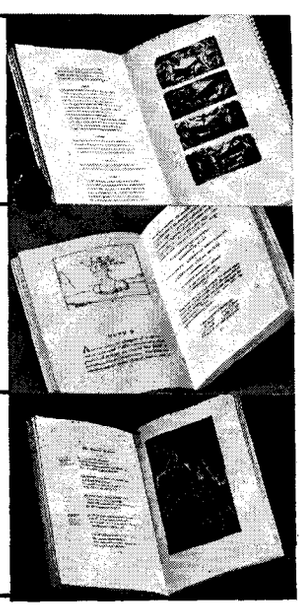
These are the only wood-cuts William Blake ever made, and they are printed properly for the first time in this lovely volume containing the First Eclogue. The issue price was $4.50; the price to members of the Fellowship..... **$3.23**

More Lovely Food

A book of recipes and illustrations by Ruth and Thomas Lowinsky, a beautiful and unusual little book for anybody interested in eating. The special price now, for each of 9 copies remaining **$1.28**

Coleridge's Selected Poems

In this book are Coleridge's best poems (*The Rime of the Ancient Mariner, Kubla Khan* and the rest) placed in a beautiful setting; it is printed in Cochin italic on handmade paper and bound in orange stained vellum with gold thongs! Out of a limited edition at $12.50 per copy, seventeen copies are left of which each can be had for..... **$9.20**



To THE NONESUCH FELLOWSHIP
595 MADISON AVENUE, NEW YORK

PLEASE enroll me in The Nonesuch Fellowship. I understand that this involves no obligation on my part other than my statement that I am interested in the kind of books published by The Nonesuch Press.

I understand that I will receive *Nonesuch News* regularly, telling me of forthcoming publications from The Nonesuch Press. I also understand that my enrollment permits me to purchase through The Nonesuch Fellowship certain volumes at 25% off the regular price; and I am checking herewith the titles of the books I want and I attach my remittance.

I understand that I can return any of these books with which I find myself dissatisfied within one week after receiving it.

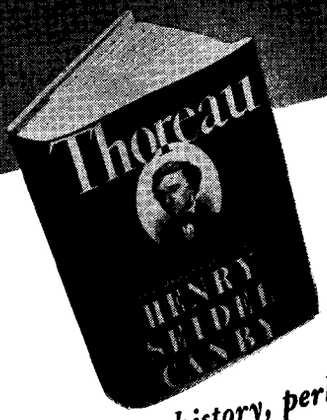
☐ *Blake's Virgil ($3.23)* ☐ *Alice Meynell's Poems (78¢)*
☐ *More Lovely Food ($1.28)* ☐ *Letter to a Young Lady (78¢)*
☐ *Coleridge's Poems ($9.20)* ☐ *In Memoriam ($2.31)*
☐ *Mister Tootleoo (78¢)* ☐ *Shakespeare v. Shallow ($2.69)*
☐ *Family Face ($1.08)* ☐ *Comus ($6.93)* ☐ *Devil and All ($2.69)*

Name.....

Address.....

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

HOUGHTON MIFFLIN



"The arch example in our history, perhaps in all history, of the man who believed in doing what he wanted."

THOREAU

By HENRY SEIDEL CANBY

A BOOK that will take its place as the standard life of a great writer and a great man. Simple, lucid, and direct in style, filled with new facts and fresh interpretations, it recreates, for the first time, a cantankerous, witty, shrewd, uncompromising individualist who lived sanely, thought deeply, and wrote the most racy and vigorous prose of any American author. Here is an American tradition and an American man, never more alive, never more important than in a time of world crisis.

•

"The best biography that has ever appeared of Thoreau, written with such skill that the reader's interest is maintained from first to last."—*William Lyon Phelps.*

•

"Dr. Canby's long-awaited biography of Thoreau is the first life of the Man of Walden which ever made that man plain to me."—*Donald Culross Peattie in The Atlantic Monthly.* Illustrated, $3.75

Coming later in October

MY LIFE, The Autobiography of Havelock Ellis: This extraordinarily frank self-portrait by the author of "The Dance of Life" and "Studies in the Psychology of Sex" may well rank with such great autobiographies as those of St. Augustine, Casanova and Rousseau. $3.75. (*October 31*).— INCREDIBLE ERA, The Life and Times of Warren Gamaliel Harding, *By Samuel Hopkins Adams:* The story of the man who led us into the most corrupt and extravagant period of our history with the battle cry of Back to Normalcy. Illustrated, $3.00. (*October 24*).— LIGHTWOOD, *By Brainard Cheney:* A violent and beautiful story of a battle for land and life in the Georgian pine barrens by an author whom *Caroline Gordon* calls: "A major American novelist in the making if not already made." $2.50. (*October 24*).— MARXISM: AN AUTOPSY, *By Henry Bamford Parkes:* The Russian-German agreement shook the Communist Party like an earthquake making especially timely this brilliant post mortem. $3.00. (*October 17*).

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

COMPANY Publishers

INDIANS of the AMERICAS
A Historical Pageant

By EDWIN R. EMBREE

IN this single volume you see the whole sweep of 20,000 years of Indian life in the Western Hemisphere. You walk in Aztec cities, marvel at the brilliance of Maya science, become a part of the communal life of the Incas, ride with the daring Indians of the Plains, join the council fires of the Iroquois to learn their wisdom, and enter into the mysterious creeds of the Pueblo. The Indians are here portrayed as they saw themselves; their daily lives, their civilizations, and their achievements are made as real for us as those of our contemporaries. Illustrated, $2.75.

WATCH for the DAWN

By STUART CLOETE

"EXTRAORDINARILY good narrative, rich, vivid, exciting . . . a fresh and powerful historical romance of a new region."— *Henry Seidel Canby.*

MEXICO REBORN

By VERNA CARLETON MILLAN

AN up-to-the-minute study of Mexican political and social developments from the Mexican point of view yet written for American readers. Here is the inside and accurate story of the men and events that are changing Mexico almost overnight from a land of yesterday to a land of tomorrow. Illustrated, $3.00.

PAUL REVERE SQUARE

By LOUISE ANDREWS KENT

"AS Bostonian as Symphony on Friday afternoon, or fish-balls for Sunday breakfast; as Vermontese as maple sugar, green hills and white barns — that's 'Paul Revere Square. If you like comparisons, Mrs. Kent is a neat cross between Ann Bridge and Angela Thirkell. The enchantment of this story lies in its people. . . . You feel that courage and endurance and kindness do still exist."— *Boston Transcript.*

$2.50

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Required Reading

(*Continued from page 4*)

of Nicias—also a peace without annexations and indemnities — which briefly interrupted the Peloponnesian War after the first ten of its twenty-seven years; the parallel between the political and military situation of 422 B.C. and that of 1917 A.D. was so close that it was possible to write fifteen hundred words of exposition before disclosing which year you were talking about.

The Peace of Nicias—a peace without victory—settled nothing; neither the conflicts of interest that had caused the war nor the hatreds that had arisen during its course. Each side, keeping what it had had to start with, felt that it had got the worst of the bargain. Sparta and Athens, heads of the two opposing alliances, solemnly made a pact of non-aggression and mutual assistance (taking it for granted, of course, that neither of them could ever become an aggressor); but neither side had any confidence in the other, there was little serious endeavor to live up to the terms of peace; and after a lot of diplomatic intriguing to bring in the neutrals they went at it again, and that time fought it through to a finish. Thus proving that when you are fighting about something real, the war will not be over till the issue is settled.

I have just read over what I wrote in 1917 on that point, and it is all true, still. But it turned out to be only half of the truth. The Peloponnesian War, like the war of 1914-18, was fought through to integral victory; and the consequences, in each case, were about the same.

> If great enmities are ever to be really settled, we think it will be, not by revenge and military success, and by forcing an opponent to sign a treaty to his disadvantage; but when the more fortunate combatant waives these privileges, and accords peace on more moderate terms than were expected.

So said the Spartan envoys to Athens, after Sphacteria was blockaded; so, 2364 years later, the Pope was reported to have said. It is probably true; but the victor in a long and bitter war will seldom believe it.

When Athens was finally beaten down, some of Sparta's allies wanted the "incurable aggressor" annihilated —the city razed, the men butchered, the women and children sold as slaves. Nobody proposed to do that to Germany in 1919, but many Frenchmen did want to destroy or permanently cripple Germany as a power. In the case of Athens, whose citizen body could not by that time have numbered 100,000, it was physically possible; and the humanitarian considerations alleged by the Spartans for refusing to do it had not deterred either side from thus wiping out civilized Greek communities in the course of the war. Athens was spared because Sparta knew that Athens was a needed counterweight to Sparta's allies, who felt that they had not got a reward out of the war proportioned to their sacrifices; just as England after Versailles gave fitful support to Germany to prevent France from becoming too predominant. Presently Sparta's disappointed allies found in the Athenians—infuriated by a harsh treaty which had still not been harsh enough to crush them—a needed counterweight against the swollen power of Sparta; and so the old story began all over again—a repetition *da capo*.

All this is ancient history—the history of twenty (or twenty-three hundred) years ago; but you can find in Thucydides plenty of anticipations of the history of today. Some of the remarks of the Corcyraeans on neutrality (I, 35) could be incorporated verbatim in a speech for repeal of the arms embargo. The address of the Corinthians to the Spartan assembly (I, 68 ff.) could be a message from Warsaw to London last August, or from Prague to Paris last year. "The enemy is addicted to innovation, and his designs are characterized by swiftness alike in conception and in execution; you have a genius for keeping what you have got, accompanied by a total want of invention; and when forced to act you never go far enough." Not the bedeviled Poles to the dilatory English; but Corinthians to Spartans, again. "I hope that none of you will feel that we are going to war for a trifle, if we refuse this demand. If you give way, you will instantly have to meet some greater demand, as having been frightened into obedience in the first place." Not the belatedly enlightened Chamberlain; but Pericles. "Even during the mobilization he had been accused of weakness and enemy sympathies because of the half measures he had advocated; and after the army had assembled he had further injured himself in public estimation by his slowness." No, that was none of the appeasers who are still in the British government; that was Archidamos.

These are a few instances picked out in a cursory reading of the early books of the history; some more general considerations stand out no less pointedly. That was a day of open diplomacy, at least before the beginning of the war; ambassadors talked not to a Minister of Foreign Affairs, but to the assembly of all the citizens of the potential enemy. In all those speeches that marked the heightening crisis—Athenians or Spartans or Corinthians or anybody else—you can feel that here are men who realize that they must justify themselves before world opinion, that what they say will eventually become evidence in the Kriegsschuldfrage. (Yes, to be sure; Thucydides admits that he wrote those speeches himself, "as it seemed to me each man ought to have spoken in the circumstances"; but, he adds, "keeping as close as possible to the sense of what was really said." And perhaps more than the sense, in some cases; the language of Sthenelaidas that persuaded the Spartan assembly to vote the declaration of war sounds like Sthenelaidas—or at least like a Spartan, not an Athenian.) But as the war went on this sense of a need for moral justification was rubbed away by the wear and tear; and before it was over nobody needed an excuse for anything, except that he wanted to do it and thought he could get away with it. We have not got quite that far, yet; even Hitler, even Stalin, felt that he had to make some defense of his action on ethical grounds. But the excuses are so transparent that they seem hardly more than the performance of an ancient and outgrown ritual; before long we may have no pretense of excuses at all.

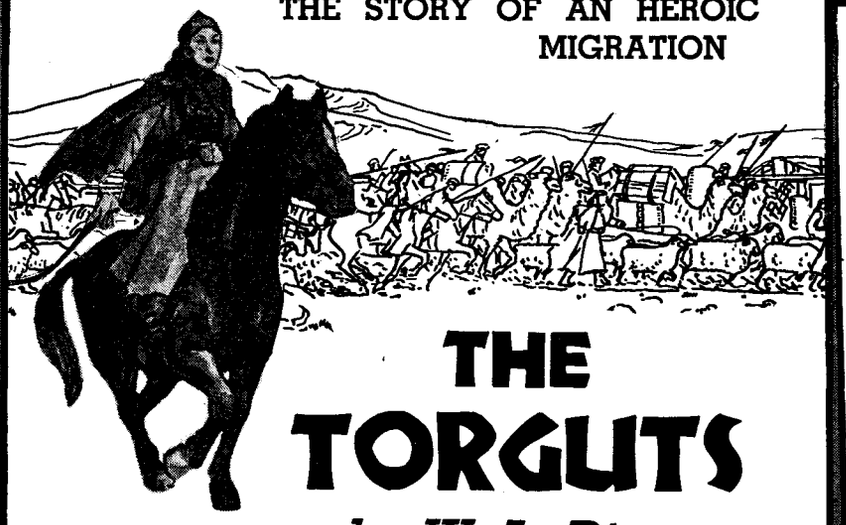
The strain of a long war, the intrigues of rival ideologies, eventually provoked revolutions in many Greek states on both sides of the Peloponnesian War; and any revolutionary faction could always find foreign aid against its fellow citizens. Thucydides died before he had brought his history down to the period of the most frequent outbreaks; but his famous observations on revolution and counter-revolution in Corcyra (III, 82-85) are the final commentary on any revolution; they would fit all the revolutions we have seen since November, 1917, and those we are destined to see hereafter. There if ever Thucydides lived up to his ambition to produce something of permanent validity—a *ktema es aei*.

These are samples of what you can read to inform yourself about what is going on, with the philosophic detachment still permissible to a neutral. But the sooner you read it the better, for in Thucydides's day the neutrals were not long at their ease in Zion. The big ones, from the first, were the battlegrounds of rival propagandas, and sooner or later they were all dragged in; the little neutrals, one by one, suffered the fate of Belgium in 1914 or at least of Estonia in 1939. And in the long run the only victor,

(*Continued on page 24*)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE STORY OF AN HEROIC MIGRATION



THE TORGLITS

by W. L. River

ADVANCE COMMENT

Burton Rascoe: "River has caught the effect of this great migration in such a way that you feel the sweep, power and strangeness of it . . . extremely absorbing and dramatic."

Oliver La Farge: "Vivid telling of an amazing chapter in history, perhaps some of the richest material that an author ever unearthed in this line."

Millen Brand: "A magnificent piece of work."

The tyrants had gone too far. The decision was reached at midnight and by dawn four hundred thousand men, women and children were on the march. Searching for a land where they might live in peace and freedom, the horde had to overcome seemingly impossible difficulties. Their flight was at first a running battle with the trained troops of their relentless tyrant. No sooner had they escaped than they were in the midst of icy mountain ranges and pitiless savages. One of the most amazing chapters of history, the story of this three hundred thousand mile migration is an epic tale of pitched battles, personal heroism and high adventure. $2.50

CAN A WOMAN BE TOO GOOD?

Is Jessie Shawn an angel or a devil? Readers have become partisans but they all agree she is unforgettable.

SO STANDS THE ROCK

by Anne Miller Downes

"It has a maturity and mellowness one rarely associates with a first novel. This is the way novels of local color ought to be written." — *N. Y. Times.* "Powerful . . . one of the very best." — *Bliss Perry.* $2.50

5th Big Printing

THE DAYS ARE FLED

by Percy Marks

In all his novels Percy Marks has shown his concern with the normal, decent impulses of mankind and with the obstacles that make life a challenge. Here he tells the appealing story of a musician who missed his mark — but helped others make theirs. $2.50

says the Philadelphia Record, Kansas City Star, San Francisco Chronicle, Dallas News, New Haven Journal-Courier.

AUTHORS IN PARADISE

by Alan Griffiths

the most gorgeous satire in years about authors, literary teas, reviewers and critics, blurb writers, publishers and gullible public . . . a riotous account of a group of classic writers from beyond who use a little cockney medium to get across their latest works to the living. $2.50

"IN THE BEST

Ellery Queen

TRADITION . . .

. . . Ellery still remains the unchallenged master of the mystery story, building the best plots in the business," says the *Chicago News* of —

THE DRAGON'S TEETH

"It's great news for all Queen fans and others in search of a grand thriller. Swell reading." — *N. Y. World-Telegram.* "Recommended without a qualm." — *The New Yorker.* $2.00

"AROUSING"
—*Boston Transcript*

THE GIRL IN THE CAGE

by Cortland Fitzsimmons and John Mulholland

When a front-rank mystery writer and one of the world's master magicians put their heads together you can expect tops in entertainment — and that's exactly what this story of murder, mystery and magic is! "There's nothing like a knifing in a theatre during the performance of a magician for arousing my interest. The fact that the victim is an ex-convict only adds to the excitement." — *Boston Transcript.* $2.00

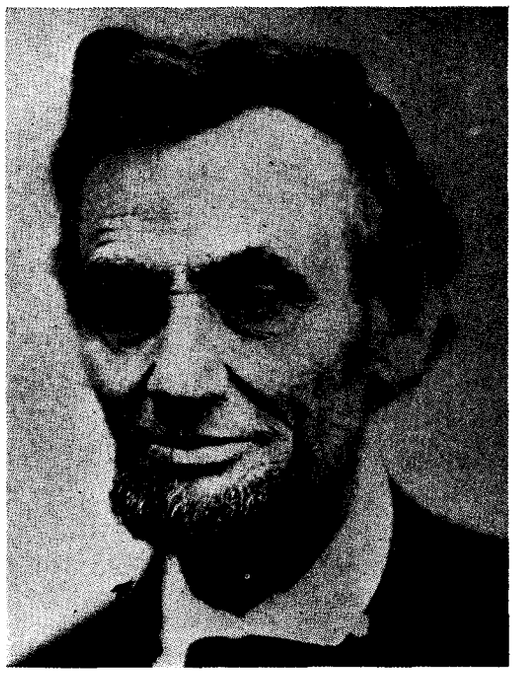
FREDERICK A. STOKES CO. 443 FOURTH AVE., NEW YORK

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

EMBER 1st

. . . a page of publishing history will be turned . . .

. . . the great American book on the greatest American subject will be ready



One of the 414 photographs (greatly reduced) in THE WAR YEARS—a camera portrait taken April 10, 1865, five days before the assassination.

Carl Sandburg's ABRAHAM LINCOLN

THE WAR YEARS

It tells the complete story of Lincoln's life from his inauguration in 1861 to his death and funeral in 1865. It also tells as completely as possible the story of the American nation in those years, and of all the people surrounding Lincoln who helped to shape the life of the nation—life that was so nearly death during the period of the "second American Revolution."

More than thirty years ago, Sandburg set himself this extraordinary task—to reproduce Lincoln's life exactly as it was lived and to impart to the reader the sensation of living it while he reads it. The work is now finished and will be published December 1.

Four volumes, a total of 76 chapters in 2724 pages, plus index; 414 photographs and 124 linecuts; bound in buckram, stamped in gold, boxed. Price, $20.00.

A complete prospectus with sample pages is available at your bookseller's, or from the publishers.

A lively era revealed in a lively book by

LOUIS UNTERMEYER

From Another World

America's premier anthologist—*(what booklover hasn't the big collection,* MODERN AMERICAN POETRY, *on his shelves?)*—has known modern poets as well as modern poetry, ever since the turn of the century. This is his book about the poets, an intimate, gay book that lets you know and like them as much as he does. Here are the people behind their work—in "unofficial biographies"—such people as Vachel Lindsay, Amy Lowell, Sara Teasdale, Robert Frost, Elinor Wylie, D. H. Lawrence, and many others. *Just out,* $3.00

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ARGARET IRWIN'S

THE BRIDE

..is the sort of book we ought
) mean when we speak of his-
)rical novels. Almost every-
ning in it is true and it is told
; a novel chiefly for the sake
f greater emotional force."

—NEW YORK TIMES BOOK REVIEW

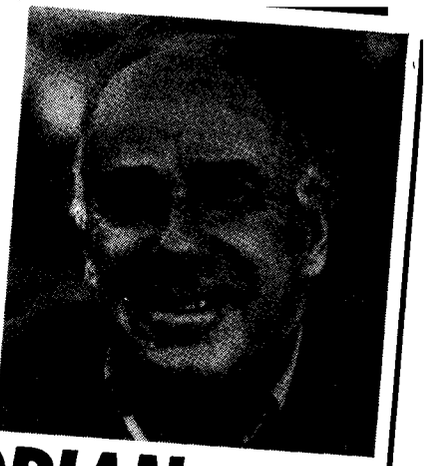
This is the love story of the Marquis of Montrose, who "raised all Scotland for the king," and charming, madcap Princess Louise. A stirring novel of Stuart England by one of the finest historical novelists of our day, author of "Royal Flush," "The Stranger Prince."

401 pages, $2.50

ACCLAIM with a difference!

for

HUTCHINS HAPGOOD'S



A VICTORIAN in the MODERN WORLD

MATTHEW JOSEPHSON: "One of the richest and best-written of all the recent memoirs by our 'elder' statesmen... Hutch Hapgood had a great life that was all his own. It was like no other man's."

JOHN DOS PASSOS: "Right now, when we have to make up our minds about what kind of America we want in the future, Hutch Hapgood's life history will help us understand what kind of America we had at the end of the century, and what kind we have now... It's a book we really need."

ALBERT C. BARNES: "It has the marks of sure-fire permanency... I know of no life story, not excepting Rousseau's, that excels it in solid worth."

JOHN CHAMBERLAIN, Harpers: "This fat and teeming volume takes its place on the shelf with Mary Vorse's and Lincoln Steffens's and Susan Glaspell's memoirs."

604 pages, illustrated, $5.00

Bernard Smith's FORCES IN AMERICAN CRITICISM

"He has written a valuable and informative outline of American criticism from the beginning.... Like Parrington's great democratic history of American literature, it is a corrective book. It is a reordering of critical history by a sound idea of the social control of criticism, which has been until recently entirely neglected."—*Henry Seidel Canby, Saturday Review* $3.00

Vernon L. Parrington's
MAIN CURRENTS
IN AMERICAN THOUGHT
Three volumes in one, $3.45

Third printing!

JOHN O'HARA

Files on Parade

"Long after Hemingway and Lardner will have to be garnished with footnotes so their archaic expressions can be understood, your stories will remain as simple, direct, and readable as they are today."—*Fletcher Pratt, Saturday Review*

$2.50

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"It lifts the heart"
—N. Y. HERALD TRIBUNE "BOOKS"

ARARAT
A NOVEL

by ELGIN GROSECLOSE

THE ATLANTIC says: "A moving story, rich in incident, fascinating in its picture of little-known places and people. Extremely interesting, at times exciting and exercises upon the mind a suspense so strong that I found myself unable to lay it down."—*R. M. Gay, The Bookshelf.* $2.50
3rd LARGE PRINTING

ALEXANDER HAMILTON
PORTRAIT OF A PRODIGY
by DAVID LOTH

"Delightfully told with grace and warmth . . . the first comprehensive study in over a quarter of a century. It will be enjoyed by everyone."—*N. Y. Times Book Review.* Illustrated. $3.00
2nd PRINTING

WILDERNESS WIFE
by KATHRENE PINKERTON

Steadily rising in popularity is this true and exciting story of a city woman's experiences as a homemaker in the North Woods—now being sampled with delight by millions in the *Reader's Digest.* Illustrated. $2.75
3rd PRINTING

THE STORY OF THE CATTLE RANGE IN AMERICA

THE TRAMPLING HERD
by PAUL I. WELLMAN

The thrilling, authentic history of cattle raising in the West, by the author of *Jubal Troop.* With map endpapers and many fascinating drawings by Frank Miller. $3.00

CARRICK & EVANS, Inc. · New York

Hard up for Material

THE BEST BRITISH SHORT STORIES OF 1939. Edited by E. J. O'Brien. Boston: Houghton Mifflin Co. 1939. 296 *pp., with index.* $2.50.

Reviewed by STEPHEN VINCENT BENÉT

THE British short story seems to be at a low ebb—at least to judge by the present O'Brien collection. There are good names here, De la Mare, James Hanley, Liam O'Flaherty, Elizabeth Bowen — but there are few good stories. There are *genre* pieces, peasant and dialect pieces—"'E wanted t'crowd. 'E wer lonely." — a couple of horrors, some sketches that might be good enough to get into an imitation of *The New Yorker* if the editors were very hard up for material. There is a story of the Spanish War by Ralph Bates, well-written but not one of his best. There is a good John Collier story—the best, as a story, in the book, to my way of thinking—but, again, John Collier has written better ones. There are five interesting pages of prose by Stephen Spender which demonstrate that Mr. Spender is a fine poet who can write excellent prose when he chooses to take the trouble. As it is, his pages have life and individuality in them, which is more than can be said of most of the others. We have Mr. H. E. Bates's mechanically sombre "The Ox"—a painfully "well-written" story of the sort that leaves the reader thinking, "Gosh, I ought to admire that. I wonder why I don't." We have Mr. L. A. G. Strong's "At the Barber's," where Mr. Strong has tried his hand at a Maupassant theme and done it without crispness or flavor. There is the hat—and there we see, is the rabbit—but nothing happens when the wand is waved.

Except for Collier and O'Flaherty, very few of the authors represented seem to have any conception of the short story as a form in its own right. And a short story doesn't happen to be either a piece cut out of the middle of a novel or several thousand words of description of a character by a bright youth who once read Chekhov. A good short story has its own weight, size, balance, impact. It can be "Fifty Grand" or "A Cup of Tea," but you know it when you see it. And the sad thing about this collection is the lifelessness of most of the stories, the lack of any real vitality. It is, of course, completely unfair to draw a general conclusion from a single selection devoted to a single year. But one would certainly gather, reading this book, that where the American short-story boils with energy and inventiveness, the English short story is very much in the doldrums.

As for the worst short story in the book—it's a close heat between A. J. Alan's completely aimless "The Necessity of Invention" and Geoffrey Household's "An Irishman and a Jew," in which, with all the best will in the world, Mr. Household has drawn as stagy a stage-Irishman as never drew the breath of life. Yet Mr. Household, in the novel, can tell an exciting yarn. It makes one wonder. It is true that American magazines pay better than English ones and that there is a constant market for American short stories. But Hemingway, Faulkner, Anderson, Steinbeck didn't start with the big magazines. And their work, from the first, showed a knowledge of what they were doing. Most of the authors in this book write the short story as if they were writing with mittens on. I'm sorry not to understand the reason why—I can only report on the fact.

The above must not be construed as a criticism of the editor of the series, Mr. E. J. O'Brien. He has obviously done his usual exhaustive job of winnowing and selection. I do not agree with all of Mr. O'Brien's judgments but he has always been, if anything, even over-anxious to bring new writers of promise before the public. With the possible exception of Winifred Williams, whose "Gala Night" shows certain abilities, he does not seem to have succeeded in doing so, in this collection. Perhaps they just weren't to be found.

Required Reading

(*Continued from page* 20)

if there was any victor at all, was the great Oriental despotism which had held out most of its forces, done little fighting, but had intervened at shrewdly chosen moments with decisive effect—taking care to rush to the rescue of the winner.

. . . All right, then — don't read Thucydides, if you think you can get everything he has to say on the radio or in the newspapers. But you might find it to your advantage none the less. When you have read his history, and pondered it, you are no longer likely to be surprised at anything. A dubious blessing, perhaps; but in these times we had better be thankful for anything we can get.

Elmer Davis, essayist and political writer, has since the outbreak of the European War been broadcasting comment on events in belligerent lands.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

On Its Way!

ESCAPE

By ETHEL VANCE

"'Escape' is the best novel I have read since 'The Grapes of Wrath'." LEWIS GANNETT, New York Herald Tribune

160th Thousand

October Book of the Month Club Choice · $2.50

On They Go

REACHING FOR THE STARS

By Nora Waln

Nora Waln knows what is in the hearts of eighty million Germans and what she tells in "Reaching for the Stars" reveals the German people's growing spirit of revolt. An Atlantic Book. $3.00 **71st Thousand**

I'M A STRANGER HERE MYSELF

By Ogden Nash

There's a welcome surprise in store for everyone who purchases a copy of this best-selling book of streamlined poetry right away. Ask your bookseller about it. $2.00
67th Thousand

DESIGNS IN SCARLET

By Courtney Ryley Cooper

"Everyone who is concerned about the future of our boys and girls should read this book." That is what leaders who work with young people say about this exposure of the criminal network using sex as its lure for American youth. $2.75 **16th Thousand**

CAPTAIN HORATIO HORNBLOWER

By C. S. Forester

CHRISTOPHER MORLEY has called this exciting three-decker novel, "The best salt water romance since the story of the mutineers of the *Bounty*." A Book-of-the-Month Club Choice. $2.75 **176th Thousand**

BLACK NARCISSUS

By Rumer Godden

"No place for a nunnery," was overseer Dean's blunt comment on the Sultan's former harem. But Sister Superior Clodagh, headstrong and Irish, decided otherwise. This haunting novel, the literary surprise of the year, shows which was right. $2.50
37th Thousand

The illustrator of "FERDINAND" writes and illustrates a hilariously funny book of his own

BEN AND ME

An ASTONISHING LIFE of BENJAMIN FRANKLIN by HIS GOOD MOUSE AMOS

By Robert Lawson

"The best thing since Disney created Mickey Mouse!" That is what they're saying about this comical masterpiece—the autobiography of a cocky little church mouse without whose advice and help Ben Franklin would never have amounted to anything. A treat for every age. Illustrated. $1.50 **2nd Printing**

GAMBLE'S HUNDRED

By Clifford Dowdey

Tidewater Virginia in Colonial times is the colorful scene of this lusty romance of Williamsburg and Richmond. "It will tell you something about the makings of America that most of us don't know."—*Stephen Vincent Benét, Saturday Review of Literature*. An Atlantic Novel. $2.50
3rd Large Printing

THE SACRED BULLOCK

And Other Stories

By Mazo de la Roche

These delightful new stories by the famous author of the Jalna novels show that Miss de la Roche can write as entertainingly about animals as she does about people. An Atlantic Book. $2.00

AN AMERICAN ARTIST'S STORY

By George Biddle

A distinguished American artist's story tells of his rebellion against his social caste, and of his life in art. Philadelphia, Harvard, Paris, New York, Tahiti, Washington are the backgrounds for his unusual career. With 31 illustrations, mostly reproductions of the author's work. *A. Edward Newton* calls it:
"A sheer delight." $4.00

Coming
NOV. 6th

The Atlantic $5000.00 Prize Book

LAND BELOW THE WIND

By Agnes Newton Keith Illustrated by the Author $3.00

LITTLE, BROWN & CO.
PUBLISHERS, BOSTON

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

HIS MAJESTY of CORSICA
by Valerie Pirie

This is the biography of an eighteenth century adventurer who rose from obscurity to the throne of Corsica. The story of his life is one of the most exciting and adventurous of any man in history. "Alive . . . stimulating and truly beautiful."—*Charles Hanson Towne.* Illustrated. $3.50

THE DUTCH COUNTRY
Folks and Treasures from The Red Hills of Pennsylvania
by Cornelius Weygandt

A rich description of quaint customs, interesting handicrafts, antiques and unique civilization found in this section of Pennsylvania. Unusual illustrations. $4.00

FUN WHERE I'VE FOUND IT
by Francis Woodworth

The author's lively narrative of a wander-trip brings you close-ups of adventures and romance experienced by one who worked his way around the world. $2.75

CHARLEY MANNING
by Elizabeth Corbett

In this novel "bluff and good-humored, Manning is a little Diamond Jim Brady, a charming rascal, a perfect business man, a good humored lover."—*N. Y. Herald Tribune.* $2.50

OUR ERNIE
by Alice Hegan Rice

Here is a delightful story of a happy-go-lucky family that incorporates all of the humor and wit for which the author of Mrs. Wiggs is famous. $2.00

PUNCH, The CRUISING DOG
by Anne Bosworth Greene

Punch was a loyal companion and friend on all occasions. The true story of his life is one that no dog-lover can afford to miss. Illustrated by Ruth Bennett. $2.00

At All Booksellers

D. APPLETON-CENTURY COMPANY
35 West 32nd Street, New York

A Reader's Almanac

(*Continued from page* 15)

for the present day, in *Life of Greece.* ☞Into *Bible of the World* Robert Ballou and his co-editors crowd more excerpts from more different religious scripture than can be found elsewhere in a single volume. ☞In *The Pageant of Electricity* Alfred F. Morgan writes what amounts to a history of electrical progress from the earliest times to the present. ☞*The Day Before,* by H. M. Tomlinson, a novel in which adventure takes the plot and Mr. Tomlinson the show by virtue of his writing and personality.

OCTOBER 28th

☞Frances Parkinson Keyes has her day with European upheavals through the hero of *The Great Tradition,* who sees them as a traveling American.

OCTOBER 30th

☞The war of today makes timely Roy Alexander's account of the spectacular *Cruise of the Raider 'Wolf'* in the last one. ☞H. G. Wells has his say in *The Fate of Man* on human affairs. ☞*The Sacramento: River of Gold,* by Julian Dana, the history of the stream from the days of the Indians to those of "factories in the field."

OCTOBER 31st

☞Oswald Garrison Villard, both a pacifist and an authority on military affairs, sets forth his ideas on the defense of America in *Our Military Chaos.* ☞What women do and shouldn't do in driving wittily described by Priscilla Hovey Wright in *The Car Belongs to Mother.* ☞In *The Changing West,* William Allen White keeps close to the earth, has faith in progress and individualism in spite of farm disasters. ☞*My Life,* by Havelock Ellis, is one of the most subjective autobiographies since Rousseau. ☞Graham Peck went to Peking in 1936, saw Mongolia, the Gobi desert, the Yangtse valley, describes his observations in *Through China's Wall.* ☞John Masefield's sequel to *Dead Ned* is called *Live and Kicking Ned,* takes its hero through adventures among white savages in Africa. ☞In *Tides in the Affairs of Men,* Edgar L. Smith, investment counselor, examines the business cycle in relation to cycles in nature. ☞*Verdun,* eighth double volume of Jules Romains's *Men of Good Will,* is a full description of the battle which may be refought any day now. ☞*To the End of the World,* by Helen C. White—romantic story of the Terror in France. ☞*America at the Movies,* by Margaret Thorpe, explains how the U. S. became a suburb of Hollywood.

OCTOBER (date uncertain)

☞*Newspaper Crusaders,* by Silas Bent, tells the story of American journalists who have made social history. ☞*A Catholic Looks at Fascism,* by Prince Hubertus zu Loewenstein: "Priests, Politics, and the Future of Religion," by a distinguished German exile.

NOVEMBER 2nd

☞Zora Neale Hurston writes the biography of *Moses, Man of the Mountain,* in the language of the American Negro, with Beale Street overtones. ☞*Jean Clarambaux,* by Jean Tousseul, detailed biographical novel of pre-1914 France. ☞*America's House of Lords,* by Harold L. Ickes, has to do with the freedom of the press, which the Hon. Sec. thinks ought not to be abused. ☞*Vera,* by Georg Kaiser, a novel with the War 1914-1918 for background; a Russian prisoner for hero, and a girl of title for heroine. ☞*Horses and Americans* by Phil Stong, a history of America in terms of the horse, full of interesting fact, anecdote, and illustration. ☞Taylor Caldwell (pseud.) follows up her *Dynasty of Death* with another long, melodramatic novel, *The Eagles Gather*—about big business and foreign affairs, combining features from *Merchants of Death* and *The Forsyte Saga.* ☞*Whistler's Mother* sits for another portrait, this one a biography by Elizabeth Mumford. ☞In *Caribbean Treasure,* Ivan T. Sanderson records varied adventures of a naturalist in search of small mammals.

NOVEMBER 3rd

☞T. H. White's second venture into King Arthur's court, *The Witch in the Wood,* has to do with Arthur's half-sister, Queen Margause, and the escapades of her four sons. Whether Mr. White has done it again is for readers of *The Sword in the Stone* to say. ☞Simeon Strunsky of the *N. Y. Times,* having heard too often that we live in an unprecedented era, shows how American habits and institutions have persisted through storm and stress in *The Living Tradition.* ☞Until she goes slightly too feminine in the end, Agnes Newton Keith writes in fascinating fashion of the foreigner's life in Borneo in *Land below the Wind,* an *Atlantic* prize winner. ☞Plain people of the Neutral Ground fight and love in Frank O. Hough's novel of the American Revolution, *If Not Victory.*

NOVEMBER 6th

☞Fantasy and American history are prominent ingredients of Stephen Vincent Benét's *Tales before Midnight,* his first volume of shorts since *Thirteen O'Clock.*

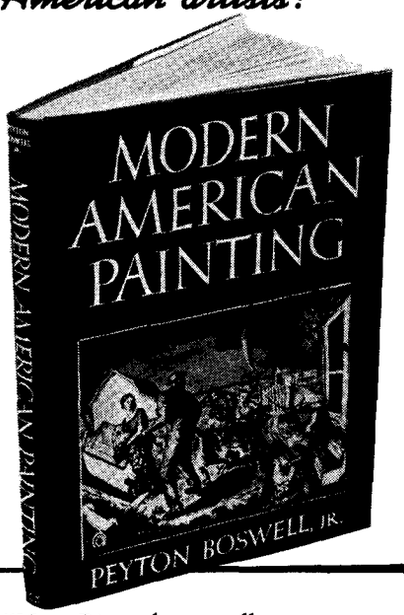
NOVEMBER 7th

☞*The Lincoln Brigade,* by Edwin Rolfe, tells the story of the American volunteers in Spain. ☞*Time-Table for Tramps,* by Tibor Koeves: an "anat-

(*Continued on page* 30)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

With 86 reproductions in full color by leading American artists!



MODERN AMERICAN PAINTING

By Peyton Boswell, Jr.

One of the most beautiful books ever published, with 86 pictures by American artists reproduced in full color and lucid discussion of American painting today and biographies of the artists, by Peyton Boswell, Jr., editor of "The Art Digest." Size 11¼ x 15. $5.00

"Here Riesenberg really comes into his own as an important sea historian. If I had been a boy of about 17 when I first read the book, it might have changed my whole life. It's a sea-kindly book, and I hope it will careen on many a happy shelf."—*Christopher Morley*

CAPE HORN

by Felix Riesenberg

"One of the truly great contributions to the literature of the sea," writes *The New York Times* of this account of old "Cape Stiff" from the days of the discoverers down through the age of sail to the present. Many maps and charts. 452 pages. $5.00

MEN UNDER THE SEA

by Commander Edward Ellsberg *author of* **"ON THE BOTTOM", "HELL ON ICE",** *etc.*

Real men of several nations and various centuries who have battled with the deep—trapped in submarines, dressed in rubber diving suits, cased in ponderous metal armor or naked as nature made them. Includes vivid accounts of the ill-fated submarines *S-51*, *S-4*, and the *Squalus*. 365 pages. Illustrated. $3.00

ELIZABETH AND LEYCESTER

by Frederick Chamberlin

A dramatic new picture of the great Elizabethan statesman which refutes all earlier appraisals and presents him in an entirely different light. Many illustrations. 487 pages. $5.00

THE LAST TRAGEDIAN

THE LIFE STORY of EDWIN BOOTH

by Otis Skinner

A notable new biographical portrait in which Booth is revealed through his letters. Many photographs. $3.00

1839 — DODD, MEAD & COMPANY · 449 4th AVENUE, NEW YORK — 1939

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SELECTED FALL BOOKS FROM CHAPEL HILL

These Things I Saw:
THE STORY OF A TAR HEEL EDITOR
By Josephus Daniels

At 18 a newspaper editor in Wilson, N. C., at 23 editor in the State Capitol, a firm believer in the public's right to all the news, something of a crusader, an *enfant terrible* to the entrenched interests, intensely Southern, thoroughly American, always a democrat as well as a Democrat, Secretary of the Navy during the World War, now Ambassador to Mexico, Josephus Daniels tells the story of a forward-looking young Southern editor and pictures, with candor and humor, the complex life of a great Southern State in the seventies, eighties, and nineties. Profusely illustrated. *November 25.* $3.50

Folk Plays Of Eastern Carolina
By Bernice Kelly Harris

The second volume in The Carolina Playmakers Series. A group of seven one-act plays successfully produced by The Carolina Playmakers and written by the author of PURSLANE. Illustrated. *November 25.* $2.50

Modern Poetry and the Tradition
By Cleanth Brooks

A study presenting the thesis that English poetry and poetic theory were deflected from their richest line of development by the scientific rationalism which came with Hobbes and has continued its restrictive influence to the present day. An excellent aid to the understanding of modernist poetry. *Ready.* $3.00

Adventuring in Adoption
By Lee M. Brooks and Evelyn C. Brooks

Adoptive parents themselves, the authors see inside the adopter's mind, know his fears, present him with facts, and suggest definite steps on how to achieve happy adoptive family life. *Ready.* $2.00

North Carolina:
A GUIDE TO THE OLD NORTH STATE
Compiled by the Federal Writers' Project of North Carolina. Sponsored by the State Department of Conservation and Development.

A comprehensive historical, social, and scenic description that covers the seacoast, the tobacco and cotton country, and the famous recreational areas of the Great Smokies. About 100 photographs; 16 maps. *Ready.* $2.50

What College Presidents Say
By E. W. Knight

A study of the ideals and policies of higher education in this country as these are revealed in inaugural addresses, reports, and occasional addresses of college and university presidents. *November 11.* $3.50

Published Last Spring

PURSLANE. *By Bernice Kelly Harris.* $2.50
THESE ARE OUR LIVES. *By the Federal Writers' Project.* $2.00
TOBE. *By Stella Gentry Sharpe and Charles Farrell.* $1.00

THE UNIVERSITY OF NORTH CAROLINA PRESS • CHAPEL HILL, N. C.

A London Letter

BY BESSIE BEATTY

WHEN I left London, the war was not quite three weeks old. Although authors and publishers were scattered, they were alive and some of them were kicking—not to say printing, advertising, and selling. One of Selfridge's first promotions after blackout paper and gas mask covers was "Books for the Air Raid Shelter." Hutchinson led off an advertisement in *The Times* with the suggestion, "Keep a Novel By Your Gas Mask." Secker & Warburg said: "LONG DARK EVENINGS NEED NOT BORE YOU—Read 'The Fate of Homo Sapiens' by H. G. Wells, and Be Enlightened."

But that first week of war when, instead of proceeding to Stockholm as American delegate to a P. E. N. Club Congress which never took place, I was put down in Newcastle from a Polish vessel that narrowly escaped a submarine, there wasn't an author at the end of any telephone in London.

(The publishing staffs were on hand, however, and when I stopped in at Harper & Brothers to locate John Gunther, the reception clerk was sighing that she "missed her pictures so." Puzzled, I looked around at the walls, lined with handsome etchings. "Oh, not those!" she said. "I mean the films.")

H. G. Wells, for one, went off to Stockholm four days before war was declared. He had written a speech, an important speech, and was determined to deliver it. Wells has always been better at going ahead than backing up, so he went right along sans English delegation or international P. E. N. audience. He informed relatives of B. W. Huebsch of The Viking Press, with whom he stayed, that he wasn't going to be done out of a nice holiday, war or no war. He and Thomas Mann were guests of the Swedish P. E. N. group at a dinner where the speech was finally delivered.

The London P. E. N. had shut up shop in Gower Street and removed all its archives to the country cottage of the General Secretary, Herman Ould. I found Mr. Ould busily tracking down authors who were at large over the countryside—most of them feeding porridge and spinach to London's evacuated children and learning how to tuck strange youngsters into bed under the trying conditions of the blackout.

Storm Jameson and her husband, Guy Chapman, came up to London to luncheon. Their home is crowded with evacuees, and they were finding city mothers, with babies, bitterly homesick for their husbands, their pubs, their gossip over a spot of tea—and flowers, gardens, good food, and fresh air were small comfort to them. As we ate lunch on top of Norway House overlooking Trafalgar Square, we were faced with reminders of war: barrage balloons gleaming in the sun, sandbags everywhere, machine guns mounted on neighboring housetops, and, directly across from us, the National Gallery being blanketed with more and more sandbags to protect it against bombs. When Storm Jameson departed, it was to take a train to some nameless coastal town where she proposed to sit for days, perhaps weeks, in the hope of seeing her young aviator son on one of his home flights. Like so many others in the air corps, his sudden orders contained no margin of time for farewells.

J. B. Priestley sent a note saying he was just starting on a tour of England, covering the country in wartime for one of the daily papers. Bernard Shaw, who says he is in Sussex for "the duration," was being active in his old role of gadfly, writing letters to *The Times* on a variety of things. He tilted first against the closing of theaters and later urged a realistic viewpoint on the Russian invasion of Poland.

Whether Shaw was responsible for it or not, the theaters in the suburbs had begun to lift their curtains again before I left. John Gielgud was first. "The Importance of Being Earnest" drew an audience which braved the blackout afoot and by bus to nearly fill the huge Hippodrome at Golder's Green. Gielgud and his associates were in process of staging Daphne Du Maurier's "Rebecca" when the crisis came. He said, backstage between the acts, that he thought audiences were not in the mood for tragedy. I mentioned that I had read Katherine Cornell's autobiography on the way over and he replied, "I hope you're going to read mine ["Early Stages"] on the way back!"

A. P. Herbert, M.P. as well as writer, was in town but more occupied with law-making than literature. Parliament had passed forty-one measures in the first week of war. Herbert, who has done his share to contribute glamour to the river which flows with history, has put his barge, ***Water Gypsy,*** into the war pool and it will be used by the River Emergency Service for patrol work on the Thames.

Hugh Walpole was shuttling back and forth between London and Cornwall. Daphne Du Maurier's husband had been called to the Grenadier Guards. Dorothy Sayers had turned from thrillers to newspaper editorials embodying the philosophy of cheerfulness under such titles as "What Do We Believe?" and "How to Enjoy the Dark Nights." Under the new government policy, authors are not being conscripted for official propaganda duty, but some are already working in other Departments. I saw Sophie Cleugh, who was back at her old job under her former boss at the Food Ministry. She told me she had been working on a new serial, but that when war came her editor ordered

(*Continued on next page*)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

For 95¢ a copy
in the
MODERN LIBRARY
you can now buy—

John Steinbeck's
IN DUBIOUS BATTLE

Clifford Odets'
SIX PLAYS OF CLIFFORD ODETS

Irving Fineman's
HEAR, YE SONS

Lin Yutang's
THE WISDOM OF CONFUCIUS

André Malraux's
MAN'S FATE

Liddell Hart's
THE WAR IN OUTLINE

•—and for only $1.25 a copy in the Modern Library Giants

THE BASIC WRITINGS OF SIGMUND FREUD
(Six volumes in one, Edited by Dr. A. A. Brill)

JEAN-CHRISTOPHE
by Romain Rolland

STUDS LONIGAN
by James T. Farrell

LOOK HOMEWARD, ANGEL
by Thomas Wolfe

U. S. A.
by John Dos Passos

—and 257 other noteworthy books

Send for a complete catalog

MODERN LIBRARY
20 E. 57 St., N. Y. C.

A London Letter

(Continued from preceding page)

placement of the story in a war setting as of 1940.

Stefan Zweig, I was told, is at Bath. As he is technically an alien, he is not permitted to go further than five miles from the city. It should be noted, in this connection, that England is dealing as tenderly as possible with exiles who have already suffered at the hands of the dictators.

A few of the British publishers have obeyed London's unsung theme song of the moment, "Get out of Town." Gollancz has transferred to Brinton in Reading; Heinemann's editorial staff continues at the Windmill Press at Tadworth, Surrey; and the Oxford Press, very fittingly, has removed to Oxford. The book of the hour, in the fiction line, was "The Grapes of Wrath" and I was constantly asked, "Is it true?"

Across the Channel in France, Lion Feuchtwanger and Franz Werfel were still enjoying the freedom of their country places. Jules Romains was carrying on the work of the International P. E. N. from his provincial home. And no doubt all the other writers in that country like those in England, together with the great anonymous populations, were quietly, sadly, and with grim determination settling in "for the duration."

Your Literary I. Q.

QUIZ No. 3

BY HOWARD COLLINS

TEN FAMOUS BOYS

BRIEFLY described below are ten famous boys from the world of books. How many of them do you recognize? Allow 5 points if you can call him by name, and another 5 if you can name also the story in which he appears and his creator. A score of 70 is par, 80 is good, 90 or better is excellent. Answers are on page 40.

1. This little boy wandered into the jungle and was adopted by a pack of wolves.
2. He hid in a barrel of apples and overheard a plot.
3. A great business man, a taxidermist, and promoter of The Complete Sleep Prolonger.
4. He used the royal seal of England as a nut-cracker.
5. A spoiled brat, he took his first step to manliness by falling off an ocean liner.
6. As a new-born baby, he brought respectability to a rough and tough gold-mining camp.
7. He hiccoughed when he was frightened.
8. Eight years old and always in trouble from trying to excel his Cousin Marie from Kansas City.
9. Half-witted and half-starved, he led a miserable existence at Dotheboy's Hall.
10. Kidnappers paid his folks a ransom to take him back.

The rising star of
RANDOM HOUSE
Fall, 1939

THE DEFENCE OF BRITAIN
by Liddell Hart $3.50

THE DANUBE
by Emil Lengyel $3.75

"FREE ARTIST":
The Story of the Rubinsteins
by Catherine Drinker Bowen $3

MAGIC MOTORWAYS
by Norman Bel Geddes $3.50

THE LINCOLN BATTALION
by Edwin Rolfe $2.50

THE AMERICAN DRAMA SINCE 1918
by Joseph Wood Krutch $2.50

Fiction

ILLUSION IN JAVA
by Gene Fowler $2.50

THE HOSPITAL
by Kenneth Fearing $2.00

DOCTOR'S ORAL
by George R. Stewart $2.00

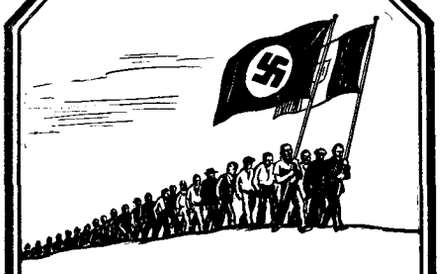
SAILOR OFF THE BREMEN
and other stories
by Irwin Shaw $2.00

THE SEVEN LADY GODIVAS
by Dr. Seuss $1.75

Send for a complete catalog

RANDOM HOUSE
20 E. 57 St., N. Y. C.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



The March of Fascism

By

STEPHEN RAUSHENBUSH

Highly readable and of prime importance is this book that shows how the fascist movement takes root, how it grows and why it appeals so strongly to millions of people. "Perhaps the sanest interpretation of this appalling world phenomenon yet out in book form."—Lewis Gannett in the *N. Y. Herald Tribune.* $3.00

An Economic Constitution for Democracy

By GEORGE SOULE

Mr. Soule has carefully gone over America's problems of unemployed men and resources and presents an analysis of programs for putting democracy on a firm basis, which it must have in order to exist. $1.50

Neutrality for the United States

By EDWIN M. BORCHARD and WILLIAM P. LAGE

With devastating common sense this book shows how we got into the last war and how to stay out of the present one. $3.50

And So To War

By HUBERT HERRING

"Mr. Herring's general warning is worth pondering, and the wonder is that so few books with this intent appear at this time."—Harry Hansen in *Harpers.* $2.00

On Sale

At All Booksellers

YALE

Detroit's First Decade

HAWK OF DETROIT. By Arthur Pound. New York: Reynal & Hitchcock. 1939. 361 *pp.* $2.50.

Reviewed by ARNOLD MULDER

YOUNG Jules de la Mothe almost steals Arthur Pound's novel from his famous kinsman, Cadillac, the "hawk" of the title. In this stirring and romantic yarn of the first ten years of early eighteenth-century Detroit, the career of Cadillac furnishes the history, that of young Jules makes most of the story. It is he who fights the duel with the satisfactorily wicked villain (a beautiful Indian maiden is the prize); he is one of the principals in most of the suspense-creating adventures; he is on the stage, even in its center, the greater part of the time. By comparison Cadillac is almost a stage prop, physically off the scene during much of the action. Once, toward the end, when Mr. Pound tells of Cadillac's feet of clay, the French aristocrat-adventurer ceases to be a mere figure in history and becomes a character in a novel.

Young Jules is alive from the beginning, as far more important to the novel than Cadillac as Cadillac was more important than his obscure kinsman to the history of Detroit's first ten years. And his consequence in the action of the book is matched by his significance as a symbol of the life that was to develop on this continent. Born an aristocrat in Louis XIV's France, he deliberately lays aside broadcloth and dons working clothes; he chooses to be a farmer and flour-mill operator rather than an adventurer; he sees America in terms of the worker rather than in terms of the military conqueror. As young Jules understands it, the French will win over the English in their gamble for a continent by putting their trust in the axe and the plow and the saw, not in the sword and the musket. He appears in the novel, at least by implication, as the spiritual ancestor of Henry Ford—or rather of the mythical American, who instinctively feels that it is his job to saw wood, letting others do the grandstand fighting.

But by implication only. On the surface "Hawk of Detroit" is a stirring novel of bold men helping empire to find its westward way. It has all the familiar trappings of such a story, and it would not be more significant than most narratives of that kind if it were not for the half-unintentional symbolism of the birth of the American type. The shavings lying around Mr. Pound's work bench seem to have possibilities that make them even more exciting than his finished article. How the American type first got to be that way is a theme that would seem to be a natural for some historical novelist. Since Mr. Pound has flushed the bird, there is reason to believe that he can also bring it down.

A Reader's Almanac

(*Continued from page* 26)

omy of travel" by a roving correspondent.

NOVEMBER 8th

☞*Free Artist: the Story of the Rubinsteins,* a highly colorful double biography of Anton and Nicholas, or through nineteenth-century Europe with a Steinway and a couple of temperaments. By the author of *Beloved Friend.* ☞*Tabletop,* about treasure on a deserted island, standard brand Eden Phillpotts. ☞Horace Coon's *American Tel and Tel* is one of two fall books on the Bell system. ☞*A Goodly Fellowship,* by Mary Ellen Chase, an autobiography which has much to do with those who teach.

NOVEMBER 9th

☞Bermuda had a boom during our Civil War, as a center for ships running the blockade. That provides the period and setting for Bruce Lowell's novel, *Bride of a Thousand Cedars.*

NOVEMBER 10th

☞Manuel Komroff writes an allegory for our times in *The March of the Hundred;* the progress of a little band of pilgrims through the forest of hunger and insecurity symbolizes the world's recent journey between world wars; part fable, part imagination, part oratory. ☞Max Lerner investigates the plight of the democratic forces in this country in their battle against minority groups and minority rule; studies the doctrines of various influential men from Wilson to Phil LaFollette, in *Ideas Are Weapons,* a book of connected essays. ☞Cowboy Will James drawls out another mighty nice colt-and-rodeo story in *Dark Horse.* ☞Herbert Gorman's *James Joyce* is a personal biography, not just an explanation of *Ulysses* and *Finnegans Wake.* ☞*American Drama since 1918,* by Joseph Wood Krutch, records the reactions to the theater of one of America's most penetrating dramatic critics.

NOVEMBER 13th

☞*Believe the Heart,* by Raymond Holden, is a psychological novel about a woman's emotional struggle; recalls Meredith in subtlety and poetic intuition.

NOVEMBER 14th

☞America's poetess of passion, Ella Wheeler Wilcox, has her day in Jenny Ballou's sprightly biography, *American*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Success Story. (The *SRL* will carry a preview.) ☞*Figures of Transition,* by Granville Hicks, not an essay on why he resigned from the Party, but a study of British literature at the end of the 19th century. ☞*J. Pierpont Morgan, An Intimate Portrait,* by his son-in-law, Herbert L. Satterlee. ☞Norman Macleod's novel of the WPA (he worked on the Writers' Project) is called *You Get What You Asked for.* ☞Simon Haxey analyzes the British oligarchy in *England's Money Lords.*

NOVEMBER 15th

☞Standard item: *U. S. Camera Annual, 1940.*

NOVEMBER 16th

☞"While our intellect has been achieving colossal things, our spiritual dwelling has fallen to pieces," writes C. G. Jung, whose *Integration of the Personality* is frequently exciting, not always easy reading. ☞The influence of the muckrakers—Steffens, Sinclair, Ida Tarbell, et al.—is the subject of Louis Filler's book on the American Way, *Crusaders for American Liberalism.* ☞*Rejoice in the Lamb,* by Christopher Smart, a new edition of the mystical, half-mad, eighteenth century poet's work. ☞Constancia de la Mora, wife of the chief of Republican Spain's air forces, writes a moving account of a Spanish aristocrat's life in her autobiography, *In Place of Splendor.*

NOVEMBER 17th

☞Booth Tarkington develops character sketches of the subjects of his favorite paintings — including Tom Moore, Isaac Newton, and the other Robert E. Lee—in *Some Old Portraits.* Like listening to a genial host discuss his pictures in his most charming vein.

NOVEMBER 20th

☞*Twelve against Alcohol,* by Herbert Ludwig Nossen, M.D., presents a dozen case histories in "the delusion of dipsomania."

NOVEMBER 21st

☞Mari Sandoz, author of *Old Jules,* packs a lot of trouble into her novel, *Capital City,* on how fascism came to the Middle West with the blessings of the press, the police, and all the best people. Startling, if true. ☞Catherine Hayes Brown writes the life of her distinguished daughter, Helen Hayes, in *Letters to Mary.*

NOVEMBER 28th

☞H. E. Jacobs's *Johann Strauss* tells the story of the waltz king, also the prince and grand dukes, *i. e.,* the whole Strauss family; a witty, nostalgic memorial to a city and a period.

NOVEMBER (date uncertain)

☞*Correspondence with Mme. du Deffand,* edited by W. S. Lewis and Warren Hunting Smith, continues for six more volumes the monumental Yale edition of Horace Walpole's Correspondence. ☞Murder and violence, but no mystery, in Dashiell Hammett's new novel, *There Was a Young Man.* ☞*White Sails Crowding*—a story of seamen courageous off the Grand Banks in the eighties, by Edmund Gilligan. ☞*History as the Story of Liberty,* by the distinguished philosopher, Benedetto Croce. ☞Two Foreign Policy Association experts and a former military specialist for *Fortune* produce *Handbook of the War,* by John C. de Wilde, David H. Popper, and Eunice Clark.

DECEMBER 1st

☞*Moment in Peking,* by Lin Yutang, a novel which succeeds in making the Chinese background picturesque and the Chinese people normal human beings. ☞In *Bonanza Inn,* Oscar Lewis and Carol B. Hall weave a tapestry of colorful sort from the annals of San Francisco's famous Palace Hotel. ☞Carl Sandburg's *Abraham Lincoln: The War Years,* brings to an end with the death of the President the monumental biography begun in *The Prairie Years.* Four vols.

DECEMBER 4th

☞*Bernard's Brethren* is an account of the kith and kin of G. B. S., written by one of them, Charles Macmahon Shaw, with interpolations in red ink by the old gentleman himself.

The foregoing almanac tries to hit the high spots, but does not pretend to be exhaustive. Dates are as accurate as can be ascertained; errors and omissions are regretted in advance.

2nd LARGE PRINTING

Imperial Twilight

THE STORY OF KARL AND ZITA OF HUNGARY

BY

Bertita Harding

Crowned with Acclaim!

"Romanticized history at its most ALIVE and SPIRITED." —N. Y. HERALD TRIBUNE "BOOKS"

"Bertita Harding writes with POWER and AUTHORITY. Her anecdotes of kings and queens who once ruled in Europe are SUPERB." —N. Y. POST

"BEAUTIFULLY WRITTEN. I recommend *Imperial Twilight* unequivocally for the useful light it sheds on current events." —N. Y. HERALD TRIBUNE

"As usual, the author is LIVELY and even SENSATIONAL in the way she shapes up her narrative of royalty." —THE NEW YORKER

"An evening with the Hapsburgs under Miss Harding's guidance becomes as ENTERTAINING and INSTRUCTIVE as a tour of Schönbrunn." —SATURDAY REVIEW OF LITERATURE

"As fascinating as fiction . . . diplomatic intrigues made FLAMINGLY ALIVE." —CHICAGO TRIBUNE

32 ILLUSTRATIONS • $3.50

BOBBS-MERRILL

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

RECOMMENDED NON-FICTION

The Boys of 1917

Famous American Heroes of the World War

By WARREN HASTINGS MILLER

What part did our armed forces play in the First World War? What was it like in the trenches? in the Artillery? in the Air Service? in the Navy?

Here is the complete, authentic, readable story-history of the part we played in 1917-18, told with special attention to the exploits of the individual soldier, sailor and aviator. *Photographs and maps. $3.00*

Minerals, Metals and Gems

By A. HYATT VERRILL

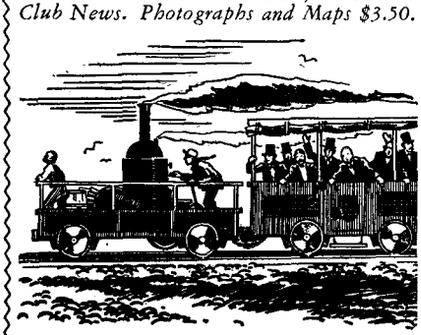
"In an easy, comradely style, and one calculated to excite the curious to the delights of a new hobby, Mr. Verrill writes of rocks, stones, ores and crystals . . . he performs his task expertly and interestingly. In its field ***this is a gem of a book.***" —*Charles Lee in the Boston Traveler. Photographs and drawings. $3.00.*

Railroads and Rivers

By WILLIAM H. CLARK

The Story of Inland Transportation **from early Colonial days to the present.**

"It is colorful history, full of adventure and endurance and magnificent achievement, rendered the more vivid by the inclusion of brief pen-portraits of some of the great railroad builders and by a wealth of illustrations." — *Book-of-the-Month Club News. Photographs and Maps $3.50.*



L. C. Page & Company

53 Beacon Street, Boston, Mass.

The Fetish of Home Ownership

HOUSING THE MASSES. By Carol Aronovici. Philadelphia: John Wiley. 1939. 291 *pp., with index.* $3.50.

Reviewed by CLARENCE S. STEIN

NO solution of the housing problem of any permanent value can be secured except by a clear and simple analysis of the causes and scope of the problem and its place in our social, economic, and political life. This is what has been done by Dr. Carol Aronovici in "Housing the Masses."

There is great need of this clarification. A large part of the public and even many of the government officials who are trying to solve the housing problem still look upon it as one of slum clearance and replacement. As Aronovici says:

> There was more dramatic value in portraying the indescribable filth and misery of the slum dweller than in exposing the economic and business structure which made these slums possible. . . . Land speculation, low wages, high interest rates, bad planning, banking, and investment policies were too far-reaching in their effects upon the whole economic system and involved too many vested interests to be disturbed.

Aronovici wastes no time in discussion of the condition of the slums nor does he deal with European housing. Our needs, customs, laws, methods are different. We must find a solution in our own terms, based on our own experience. "Housing the Masses" is devoted to a clear and concise analysis of the varied facets of American housing and the short-sighted and blundering manner in which they have been dealt with in the past.

The story of the past that Aronovici tells is one of failure and misdirected energy. "Any steps . . . in the direction of improving housing conditions," Aronovici says, "would have to face the problem of dealing with the largest single investment in this country. This investment . . . involves not only the individual owners of property but the whole economic structure of the country." This is what makes change so difficult. But, after reading Aronovici's book, one is convinced that we must have change —radical change—in every branch of the industry. The disorganized industry, the waste of speculation, the individualistic standards that cannot be fitted into our community pattern of living, the tenacious hold of outworn ideas and methods—all of these make necessary a complete reorganization of every branch of the industry and a reorientation of our point of view.

The great American fetish, home ownership, is a good example. Aronovici shows it to be a curse rather than a blessing. As far as the masses are concerned, home ownership, he says, would be justified if incomes were steady, if standards of living and size of family remained the same, if obsolescence of building and neighborhood did not wipe out values before houses could be paid for, if there were assurance of an easy market when an owner wanted to move, or, in times of depression, if taxes and assessments and maintenance cost were within the economic means of home owners. But these conditions do not exist for most so-called home owners. And so, " . . . the agencies which . . . promote home ownership are a menace to the economic structure of the country."

In my opinion all that Aronovici says is true, but there are additional objections to the present form of home ownership. Individual ownership of small properties is a community danger as well as an individual hazard. It makes impossible any workable control that will protect neighboring properties from rapid obsolescence and blight. Such legislative reform as we have had in the past will not give the needed protection for, as Aronovici says:

> It is not enough to play hide and seek with the interests organized to profit from the business of building and renting houses. No sooner has the reformer secured the enactment of one law than the real estate interests, through their lobby, secure another to counteract its effects. . . . The economic structure which shapes the destiny of housing is too complex and too thoroughly interwoven with a vast number of interests and institutions to be reoriented easily toward improved housing standards.

The clarity of statement and excellent organization of material should carry the message of "Housing the Masses" to a wide public. To them it will point the direction in which solutions are to be found. However, in many cases, though Aronovici indicates the direction, he seems unwilling to follow to a logical conclusion his own clear analysis. For instance, his sound indictment of regulatory legislation clearly points to the need of the complete elimination of subdivision and the development of housing as large-scale development planned, built, and operated as integrated communities. None the less, he suggests as a means of reducing land speculation to a minimum, more regulation of subdivision. Again, he shows the advantages of a policy of municipal land acquisition, but he does not go as far as did Ebenezer Howard forty years ago when he advocated in his two garden cities the fundamental policy that in a closely knit community all land must be owned by the community or held in trust for it.

Clarence S. Stein was formerly chairman of the New York Housing Commission and Commission for Regional Planning. He is the architect of several large-scale housing developments in the environs of New York City.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Swing High, Swing Low

JAZZMEN: Edited by Frederic Ramsey, Jr. and Charles Edward Smith. New York: Harcourt, Brace & Co. 360 pp., with index. $2.75.

Reviewed by IRVING KOLODIN

IN distinction to virtually every other art, hot jazz (meaning that type of music currently identified as "swing") exists not as the sum of much obscure individual effort synthesized by an occasional great man, but only in that manifold individual effort. The music that is made by a Louis Armstrong, a "Bix" Beiderbecke, a Jack Teagarden has a meaning only as it can be heard from its originator, either in person or from a phonograph record. Consequently a book devoted to the lives of these heroes becomes by extension a history of the thing itself.

"Jazzmen" is partially that book, but it shares the bane of most anthologies — unevenness. Unquestionably its most successful section is the first hundred pages, devoted to New Orleans, with chapters by William Russell and Stephen W. Smith, Charles Edward Smith, and Frederic Ramsey, Jr. Since New Orleans is the fount of virtually all this music, a pungently written, well documented exposition of its Storyville (the red light district in which this muse came to maturity), its Mardi Gras, and its funeral parades is a genuine contribution to the expanding literature of jazz.

However, this section arouses an anticipation that is not fulfilled by the rest of the book. Chicago is considered next, and here we have an insufficient article by E. Simms Campbell on the Blues, and an enthusiastic but poorly written exposition of Bix Beiderbecke's career by Edward J. Nichols. Between them Charles Edward Smith's comprehensive survey of the "Austin High School Gang"—a group of much celebrity now whose members first came of age, musically, at after-school dances —looms as a monument of scholarship. To William Russell falls the rich opportunities of Louis Armstrong and Boogie-Woogie piano playing, both of which he treats with a minimum of rhapsody.

Next in value to the New Orleans sections are two chapters on New York, for the unsurprising reason that the authors, Wilder Hobson and Otis Ferguson, are not only well informed but also skillful writers. Hobson summarizes pre-repeal Harlem, while Ferguson investigates the legend of "Red" Nichols and his celebrated Five Pennies. Finally, there is a five-part discussion of "Hot Jazz Today" in which the personal prejudices of the Messrs. Hobson, Ramsey, the two Smiths, and Roger Pryor Dodge recurrently interfere with an objective examination of the subject with which they are concerned. Some well known (and able) practitioners are scarcely mentioned, while other obscure ones (largely of a cultish interest) are much overpraised.

By this time, too, the emphasis has veered from persons and backgrounds —which, in the beginning, was the distinction of the book—to a mere discussion of styles and technical abilities. Stephen Smith's chapter on "Hot Collecting" is informative, if only distantly related to the music itself. Mr. Dodge's chapter, "Consider the Critics"— in which Ernest Newman, Isaac Goldberg, Olin Downes, Sigmund Spaeth, and others of the '20's are castigated for having preferred Gershwin to Louis Armstrong as an example of authentic jazz—could have been much shortened by a simple statement: The critics were unaware that a distinction existed.

I can endorse without qualification the half-a-hundred fine pictures, most of them not previously circulated.

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 289)

DRYDEN:
"DEFENCE OF THE EPILOGUE"

The promises of authors, that they will write again, are in effect a threatening of their readers with some new impertinence; and they who perform not what they promise will have their pardon on easy terms.

"Where in the world do you pick up so much information?"
ALL his friends ask the same question, because his conversation shows him so well informed on every subject. His secret is simple — open to anyone! For years he has had "the MERRIAM-WEBSTER habit"—has looked up every subject that interested him in this "Supreme Authority."
Every field of knowledge is covered in the Unabridged Merriam-Webster. It contains 600,000 entries—122,000 more than in any other dictionary. Your bookdealer will be glad to show it. Write for free booklet: "The New Merriam-Webster: What It Will Do For You." G. & C. Merriam Co., Dept. 357, Springfield, Mass.
Look for the circular trade-mark
Copyright, 1939, by G. & C. Merriam Co.
WEBSTER'S NEW INTERNATIONAL DICTIONARY Second Edition
Webster's New International Dictionary
Second Edition

A. A. MILNE

the man now exposes A. A. MILNE the author in a *different* kind of book

● You'll enjoy this book more than anything Milne has ever written. Because it's the story of Milne the boy since *he* was very young. His early student days and struggle to become a writer. His experiences as an Editor of Punch. The genesis of his many noted works including his famous plays, "Dover Road" and "Mr. Pim Passes By", his books for children which have become classics, his brilliant and devastating "Peace With Honour" and his "Red House Mystery" which Alexander Woollcott calls "one of the three best mysteries of all time." As *The Atlantic Monthly* says: "His words of advice at the end of the book will have a particularly tonic effect upon those who are just learning to write."

Here is an entirely *different* book...gay...whimsical...humorous. Again quoting *The Atlantic Monthly*: "This book is more amusing than a comedy, more satisfying than a romance."

AUTOBIOGRAPHY
by A. A. Milne
$3
DUTTON

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Compleat Collector

CONDUCTED BY CARL PURINGTON ROLLINS

Stratford Harvest

UNDER the faintly malicious title of "This Shakespeare Industry," Ivor Brown and George Fearon have lately portrayed in entertaining fashion the actors in that fantasia known as the Shakespeare cult. Appropriately the book's frontispiece shows Bernard Shaw, the great "bardolater," in a bosky setting with hands in prayer. It was of a quite different Shakespeare industrialist that Carlyle asked "Can God inspire an idiot?"—but if Miss Delia Bacon, discoverer of the fact that Shakespeare was not Shakespeare, was not inspired by God she was incited by the Devil to start an endless flow of nonsense. It was the activity of similar idiots, coddling the belief that because Shakespeare knew so many things he must have been something else than an actor and a poet, which led William Blades to write his "Shakespeare and Typography." Blades, a London printer and the biographer of Caxton, culled from the plays all the words which are current in the printing office (without regard to the content), and on that assembly of quotations he "proved" that Shakespeare must have been a printer. His case was as good, at all events, as that of many a more serious worker.

The Shakespeare industry is one of the largest, and frequently works more than one shift. Its product, confusingly enough, is of all sorts, and takes many forms besides the curious and the bizarre: the works about Shakespeare run neck and neck with new editions of his works. May not his apparent typographic allusions, culled by Blades, have been written with a wink at posterity, which was to devote so much ink and paper to these publications?

The first quarto play, "Titus Audronicus," appeared in 1594, from the press of John Danton: the first collected edition, the First Folio, was printed in 1623 by Isaac Jaggard and Richard Blount: from that time to this the press has served Shakespeare's fame and been served by it. In large size and in small, the plays have been printed in every conceivable form, and to fit every shelf and every pocket. It is the latter, perhaps, which are dearest to the reader of Shakespeare. Who, of adult readers, has not known and loved the little red Temple edition? It has been revamped of late years, but the newer volumes somehow haven't the charm of the old, even when the latter, on their rough paper, were printed from electrotype plates obviously much worn out. This may be sentimentality, but then in those days there was the dreadful Rolfe edition. . . .

Out of a past as remote as the Rolfe books comes a new volume in that gigantic task which the late H. H. Furness essayed in 1871, the Variorum edition of the plays. In this series (appealing neither to the pocket nor the reader) the "Poems," edited by Hyder E. Rollins, appeared last year. Typographically the volumes in the Variorum edition are more ingenious and laborious than attractive, but in the long list of works of Shakespearean scholarship they take high rank.

Another recent scholarly work, bibliographical and not exegetical, is Miss Henrietta Bartlett's revision of her "Census of Shakespeare's Plays in Quarto," 1594-1709, which, in collaboration with Alfred W. Pollard, was issued in 1916. The present work describes and places all known extant copies of the Quarto, being a completely indexed guide for the bibliographer and the librarian.

These are hierarchical books, and the Shakespeare industry depends for its continued prosperity upon the publication of the poet's own plays. Several current editions are at hand to attest the publishers' faith in the public demand. The Cambridge Edition of "King Richard II," edited by John Dover Wilson, is the most pretentious (if one may use the term) of the smaller or pocket-size volumes. The format was designed some years ago by Bruce Rogers in a type which seems a bit small for easy reading, although one which permits of a charmingly open and inviting page. More than half the book is given over to introduction and notes, which, however important they are, tend to bulk rather beyond the proper limits of a pocket book. The paper is mellow in tone, and the cloth binding serviceable.

A slighter volume, with much the same type face, is the new series issued by Ginn & Co., under the editorship of Professor Kittredge. The paper is a little too white and the blue cloth binding a little too anemic to be wholly satisfactory: there is a bit too much of the "text book" look to it. These defects could easily have been remedied, for the type page is good and the book easy to handle. The apparatus occupies about half the book, and there is a good glossarial index.

The third of the pocket volumes is the Penguin Shakespeare, edited by G. B. Harrison. The text has been carefully reconstructed from the original folios and quartos, and, selling at sixpence each, the publishers claim that the Penguin Shakespeare is the only reprinting of the original text issued at a low price. About eighteen plays have been issued so far, bound in stiff paper covers printed in red and black. The type is of good size, and the paper and presswork would be creditable in much higher priced books. The most recent addition is "Introducing Shakespeare," written by the editor, and printed in larger type. The Penguin Shakespeare sells, I believe, for a quarter in this country, and is a grand buy for the money.

Most important in the list of new Shakespeare issues is that in process of publication by The Limited Editions Club in something under two thousand sets of thirty-seven volumes, folio. The editor is Herbert Farjeon (a grandson of Joe Jefferson), the designer is Bruce Rogers, and the illustrations are by many hands. As among these various editors—Wilson, Harrison, Kittredge, Farjeon— a critic of typography may have no choice, although within the industry there are many prejudices; but even a casual "bardolater" would recognize the attractive features of this new edition.

As with the Penguin edition of the plays, the Limited Editions Club editing attempts to restore the original text: Mr. Farjeon says that he has

"Enthusiastically recommended to the lasting attention of everybody who loves books."

—KATHARINE WOODS, in the *New York Times.*

AS A lover of good books we feel sure that you are interested not only in the contents of the books you read but in the men and women who wrote them, and how they came to write them.

The author and former editor of *The Colophon,* does this warmly and well in "Twenty Three Books." The books cover a wide span of time and interest, including such great classics as *Paradise Lost, Pride and Prejudice, Moby Dick, Waverley, Emerson's Essays* and *The Luck of Roaring Camp.* 15 handsome full page illustrations add decided interest to the volume.

As information it should be of permanent value, but you also will find it highly entertaining as a story in itself. (Published previously in an expensive limited edition.) Now at all bookstores, $2.50 . . . or you may order directly from the J. B. LIPPINCOTT COMPANY, Washington Square, Philadelphia.

TWENTY THREE BOOKS

And the Stories Behind Them

By JOHN T. WINTERICH

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"done something never before attempted in the field of Shakespearean editorship. Substantially it is an Old Spelling and Old Punctuation text." The result is a slightly archaic flavor about the text which is subtly and skillfully reflected in the format. The L. E. C. "Hamlet" is not so much Hamlet in modern dress as Hamlet in costume of Shakespeare's period streamlined by a modern tailor. The type is a new reproduction of the seventeenth century Janson face, faithful in essence and in many details, but enriched by some new charms—while retaining more than a suggestion of Blount and Jaggard's printing office. Every element in the books is modern, but showing pride in its legitimate lineage. Even the binding paper is redrawn from the wall decoration in John Davenant's house at Oxford where Shakespeare often stayed. Mr. Rogers's sense of the fitness of things is well shown in these harmonies of type and binding.

Each of the thirty-seven volumes will be illustrated by a different illustrator, including Americans and those from foreign countries. The list is notable, including most of the famous artists of the day, but it is impossible here properly to evaluate their work. On the completion of the series a critique of this important gallery of illustrations will be in order.

This edition of Shakespeare is, I feel sure, the best, typographically, which has ever been printed. The paper is not of superlative quality, and the binding is not as durable as one could wish, but I know of no other edition which is at once so imposing and so efficiently put together.

It is interesting to speculate on the part which printers will play in the next steps in the Shakespeare industry. It seems as if every possible change had been rung from the cheapest Woolworth rubbish to the sumptuous editions in which the present has no monopoly, but for which, apparently, the demand never slackens. With his fine indifference to chronology Shakespeare makes Jack Cade accuse Lord Saye of corrupting the youth of the land by erecting schools and establishing a printing press: as long as there are schools and a printing press we shall have new editions of Shakespeare.

Silver State

MONTANA: A State Guide Book. By the Federal Writers' Project of the Work Projects Administration for Montana. New York: The Viking Press. 1939. 429 *pp., with index.* $2.50.

Reviewed by FLORENCE W. STEPHENS

A LOT of effort by a lot of people is evident in the profusely illustrated guide book for the State of Montana, compiled and written by the Federal Writers' Project. Its directions for point-to-point tours haven't missed a clump of sage brush. Sandwiched in are bits of history which are sometimes based on legend but are always entertaining.

Although the main portion of the guide is given over to the tours, there is information on the flora, fauna, and natural resources, which is brief and well written. A glossary of local terms includes definitions such as "Roll your bed!—You're fired," and "Slow elk—Beef butchered without the owner's knowledge."

Montana has had a colorful history and periods of violence have been interspersed with those of almost miraculous development. Some of this has been caught, but much of the historical information is verbose and rambling. Then, too, the personal opinions of the writers on labor and religion is too evident. Accounts of labor difficulties border on propaganda.

Probably written by Montana people, the book omits things common to them but peculiar to the locality. This is especially true of the illustrations, of which there are too many that mean nothing. A farm boy mounted on a horse, a field of wheat, a thresher, could have been photographed anywhere, East or West, but nowhere is there a picture of a butte, a coulee, or a strip of badlands. Regardless of these defects, one cannot read this guide book without having a desire to travel the historic trails, and a tourist following the careful directions would come away with an enlarged understanding of the West.

—I've been in Berlin.
—*Groene Amsterdammer*

Even out of crisis, wit and humor are born, easing the strain of a tense moment.

Each month THE LIVING AGE translates and reprints the gems of international wit, satire and humor, to brighten a sometimes gloomy world; to stock your conversational larder with unusual quips and anecdotes.

Also translated in THE LIVING AGE for October two-score more of the most significant articles, letters and documents from the press of the world.

THE LIVING AGE
INTRODUCTORY OFFER
6 Months for Only $2!

THE LIVING AGE SR-10-14
420 Madison Avenue
New York City

Please send me *The Living Age* for six months. I enclose $2.

Name .....

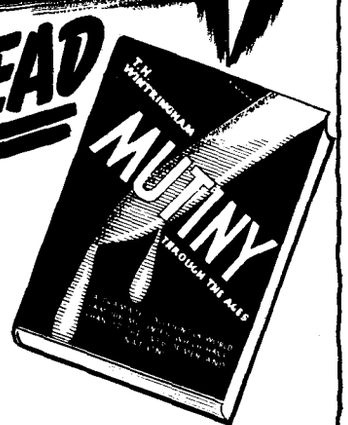
Street .....

City .....State .....

Will GERMANY be wrecked by REBELLION?

- Is Russia solidly behind Stalin's policies?
- Will ENGLISH propaganda incite the masses against HITLER?
- Where will revolt break out next? Russia? Japan? Palestine? Italy?
- What have been the causes of famous revolutions since 73 B.C.? for the answers to these and hundreds of timely questions

READ



Here is a tense, thrilling and authentic compilation of famous mutinies and revolts. Guarded state secrets are bared—historic documents quoted for the first time. This is the Key to the solution of European war cunning and propaganda. Be sure to read MUTINY, by T. H. Wintringham **$2.00**

ENGLAND AND THE CONTINENT
by Carlo Scarfoglio

WILL ENGLAND WIN? Is Europe doomed? Will England and France be forced to fight Russia? What will be the new Versailles? Read this startling, shrewd analysis of the warring countries by a famous Italian journalist and editor of the *Mattino* and the *Nazione*. "England and the Continent" gives Americans a new view on the vital happenings in Europe today **$2.75**

My HAREM Life
by Nitisha Sultana

The intimate autobiography of the Sultan's favorite. Secrets and mysteries of harem life revealed for the first time! An authentic, fascinating, swift-moving story of a captured girl sold on the Asiatic slave market to the agents of the Sultan of Turkey **$2.50**

THE CULTURE HISTORICAL METHOD OF ETHNOLOGY
A scientific approach to the racial question
by Wilhelm Schmidt

Invaluable in a serious study of current affairs. First English translation of a monumental work by a great European scientist **$5.00**

The Art of Making Money by WRITING by Walter Des Marais

Can you sell what you write? Do you know what editors are looking for? What "angles" are necessary to know before you can sell what you write? If you are a writer, or want to learn to write, don't fail to read this guide book to literary success written by a famous critic and literary agent **$2.00**

From your bookseller, or direct from

FORTUNY'S, Publishers
67 WEST 44th STREET, NEW YORK

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"Recommended for highest honors"

says *The New Yorker.* "Beautifully told by a writer who is expert at finding horror in commonplace settings." Here's mystery that will get you as no other mystery ever has!

"Grand"

is the verdict of *The Saturday Review of Literature,* which sums up: "Mystery-melodrama adroitly handled, with killer's surprising identity revealed in as spectacular a climax as you'll meet in moons." Oct. CRIME CLUB *Selection.*

Mabel Seeley's

THE CRYING SISTERS

By the author of THE LISTENING HOUSE

$2.00—All bookstores

THE CRIME CLUB

THRILLS ROMANCE AND MYSTERY INGENIOUSLY MIXED

THE TOWN CRIED MURDER

the new mystery novel by LESLIE FORD

author of FALSE TO ANY MAN

at bookstores $2.00

SCRIBNERS

Train for the profession of • WRITING • with Joseph Baker Teacher of Writers for Ten Years.

Fall Work Opens Now:

General writing techniques; Workmanship of the short story; Plan and scope of the novel; Modern writers & their methods.

Private Instruction. Groups.

Studio: 327 W. 83d. TRa. 7-2084

The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	*Crime, Place, Sleuth*	*Summing Up*	*Verdict*
A COFFIN FOR DIMITRIOS *Eric Ambler* (Knopf: $2.)	English detective-story writer in Istanbul fascinated by corpse fished from Bosphorus, traces its crime-stained past.	Nothing was too bad for Dimitrios, and his investigator's final discovery will make your eyes bug out.	Masterpiece
THIS IS WHAT HAPPENED *Tod Claymore* (Simon & Schuster: $2.)	Two English countryside killings solved by brash young tennis flash who misses death by inches for his cleverness.	Wodehouse with dash of vitriol. Excellent characters, tremendous villain, really amusing chatter, and K.O. finish.	Get it
BEWARE OF THE DOG *Charles North* (Morrow: $2.)	Globe-trotting adventurer settles down at home to avenge brother slain by mobsters. Taking police job, he cleans up nasty mess.	Just about the toughest yarn to come down the pike in months. Heavy cannonading throughout, countless casualties, and thunderous action.	Sizzler
DEAD MAN'S SHOES *Evelyn Cameron* (Crime Club: $2.)	Texas rake, properly interred, stuns relatives by resurrection, but soon exits with broken neck. Septuagenarian sheriff spots slayer.	Second murder in story rather needless, and family ramifications muddle yarn a bit. In other respects quite according to Hoyle.	Average
THE WINTER MURDER CASE *S. S. Van Dine* (Scribners: $1.75)	Philo Vance's last case involves two murders, priceless emeralds, and figure-skating at house-party in Berkshires.	Well-plotted mystery is complete, but author's death left valedictory story without customary gloss of erudition.	Interesting
THE KISSED CORPSE *Asa Baker* (Carlyle: $2.)	Oddly decorated corpse of slain Texas tycoon starts ex-Ranger Jerry Burke on trail of double killer.	Wild dashes through canyons, plots with Mexican cultists, and concluding session that is not for the timid.	Lurid
THE RED CARNATION *Burton Stevenson* (Dodd, Mead: $2.)	Mephitic Manhattan bachelor plugged in luxurious apt. Broadway gossip colyumist leads local gendarmes to clue that opens "solved" case.	Intrigues of rather poisonous socialites, methods of fashionable psychiatrists, dramatic uses of dictograph, breezy conversation, and breathless finish.	Very good
THE GOLDEN SWAN MURDER *Dorothy Cameron Disney* (Random House: $2.)	Ex-husband of Hollywood star shot in de-Mille-ish boudoir. Butler similarly exits. Phila. spinster and icy-eyed detective crack case.	Despite all its thrills and able writing, story wilts under poisonous miasmas of cinema colony and crew of unpleasant characters.	Entertaining—at that
GRAND CENTRAL MURDER *Sue MacVeigh* (Houghton Mifflin: $2.)	Sensational Broadway dancer found strangled in Pullman beneath Park Ave. Others die before Andy McVeigh connects up wire clue.	Subterranean setting absorbing—if pretty confusing at times; McVeigh and wife Sue efficient as usual, and denouement surprising.	O. K.
CHALLENGE BLUE MASK *Anthony Morton* (Lippincott: $2.)	Baron—Blue Mask—Mannering avenges murder and restores bushel of jools to right owners.	His virtuous object doesn't keep Baron from several thrilling brushes with police.	Thriller
THE CLUE OF THE HUNGRY CORPSE *Inigo Jones* (Arcadia House: $2.)	Japanese dagger ends career of Manhattan millionaire. Headquarters Detective Barry Linden handles the case.	Couple of clever tricks explained at end, but characters are overdrawn and plot pretty phony.	Not so much
DEATH DELIVERS A POSTCARD *Judson P. Philips* (Washburn: $2.)	Max Blythe, who dumped detective agency into lap of ex-wife Carole Trevor, solves blackmail-kidnap-murder case for her.	Manhattan dives and Long Island chateaux harbor enough conniving, dare-deviltry, and gun-fire to suit most avid thrill-seeker.	T.N.T.
TOO LIKE THE LIGHTNING *Dana Chambers* (Dial: $2.)	Machinations of competing spy gangs and Govt. men bemuse Jim Steele, who courts death 24 hrs. per diem.	Plot almost too tortuous, but storm breaks in Chap. 1 and ructions are still going strong when story ends.	Good thriller

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A Narrative Poem of General Gorgas

DEATH LOSES A PAIR OF WINGS. By Robin Lampson. New York: Charles Scribner's Sons. 1939. 516 *pp.* $3.

Reviewed by CHRISTOPHER LAFARGE

THERE must always be a temptation to believe that a true and dramatic subject will make a dramatic book; but it is not so, as countless historical novels have proved to us. Mr. Lampson has most ambitiously attempted, in 514 pages of verse, to re-create the story of General William Gorgas and his eventual conquest of Yellow Jack: material that has inherent dramatic as well as historical interest, and that has already yielded, in far briefer compass, one remarkable play by the late Sidney Howard. In "Death Loses a Pair of Wings" we have, I fear, further proof that the material alone is not enough to constitute interest in a work of art.

Certainly Mr. Lampson has been at great pains to search out his material, as we can see from the four pages of acknowledgements and bibliography that rather formidably precede the by no means inconsiderable bulk of the text itself. Perhaps, indeed, that is one of the troubles, for the book is so packed full of what I must, in my ignorance, believe to be exact detail, that one wishes for less of it and more of that sublimation of material for which verse, even in narrative form, is intended. Over and over again we are given the most complete data on the situations; data of the life of Gorgas, his family, his friends; of the state of the medical profession, both at home and abroad. But throughout the book, the conversation of the characters (and this is a novel) tends to be turgid or unimportant, or it sounds like a prepared speech at a banquet, or when it attempts humor, is reminiscent of the talk in the novels of Ralph Henry Barbour. Perhaps Gorgas and his friends did talk like that. In such a case, the most interesting possible treatment is a strict historical summary of the man's life and work. It is possible for dull men to do great things: but a dull hero is pretty likely to make a dull novel.

But I cannot blame it all on General Gorgas, whose conversation I never heard. Mr. Lampson has a passion for metaphor that is over-pure. These metaphors occur throughout the book, sustained to the breaking point. I give you two out of a thousand similar:

> The defeat of the Confederacy had given the flavor of aching to the whole adolescence
> Of William Gorgas. But slowly the eddying stream of the seasons obliterated
> His bitterness and buried his dead hopes beneath the alluvium of days.

The entire poem is written in this line of six stresses. To keep interest in such a form for some ten thousand lines requires a very great internal flexibility, and a vivid handling of the rhythms to suit the moods. For me, these requisites were lacking.

Let me add that the matter of the book should be of intense interest to any reader of intelligence. I am sorry I cannot praise the manner.

Christopher LaFarge is the author of "Hoxsie Sells His Acres" and "Each to the Other."

The Menace

THE MARCH OF FASCISM. By Stephen Raushenbush. New Haven: Yale University Press. 1939. 355 *pp., with index.* $3.

Reviewed by DAVID H. POPPER

IF, in this critical hour, you would like more precise information on what fascism is, how it gained its dominant position in Europe, and why its rise affects America, this book is highly recommended reading. Germany, Italy, and Austria, Mr. Raushenbush maintains, went the way they did because nineteenth-century democracy could not meet their twentieth-century needs. Bewildered and frustrated, great numbers of their people clutched at the prospect of economic security. They were thoroughly disgusted with endless political bickering. It is quite true, Mr. Raushenbush admits, that the fascist state may be medieval in its treatment of the Jews, irreligious in its underlying cynicism, collectivist in its suppression of labor and capital. Notwithstanding these characteristics, the new radicalism is likely to sweep through backward regions in Southeastern Europe and even into Latin America. What other movement offers land to the peasants, jobs to the educated, and spoils to the anti-Semites?

In the United States, the author declares, the method of attack will be somewhat different. The native discontent which has crystallized in "funny money" schemes and pseudo-patriotic organizations furnishes promising material. The menace will not be met by reliance on ancient formulas alone; it can be countered only by action. This government, Mr. Rausenbush insists, must step directly into all spheres of economic and social life. By revitalizing the country's economic structure, the new democracy must raise the national morale and unite the nation in pursuit of a common goal. The average man must be afforded new methods of democratic participation in settling his problems as consumer, producer, and parent. The door of opportunity must be reopened for our young. And above all the sense of human dignity and personality—which, however imperfectly, is present in all democracies—must not be lost.

This is a large order. Mr. Raushenbush has sketched the pre-requisites with great competence. It remains for the country to break the deadlock of conflicting interests and move toward the new social stability.

BOOK MAIL SERVICE
SOLVES YOUR
BOOK PROBLEM

In presenting this service, we do so in the belief that while looking through the Book Review Columns and Advertisements of the various newspapers and magazines, you have been inspired to purchase a copy of a book that has particularly appealed to you, but have neglected to do so for the want of a convenient method of obtaining such a book.

We therefore invite you to use the facilities of the BOOK MAIL SERVICE in securing the books you want—be it one or a dozen—AT PUBLISHER'S PRICE—NO EXTRA COST TO YOU.

Books that will bring your library up-to-date; recent and current best-sellers; business, professional and career books; books for a sick friend or as a birthday gift—all can be ordered in this easy and convenient manner—without lengthy correspondence or tedious shopping. Forthcoming books ordered in advance will be mailed to you immediately upon publication.

GIFT BOOKS....
will be mailed to persons at address designated by you, appropriately wrapped and your gift card inserted (when ordering book, enclose your gift card or note and state to whom book is to be sent). There is no extra charge for this service.

LATEST BOOKS....
If you wish to keep informed on the latest books of all publishers, we will mail you, FREE on request, our booklet "Books of the Month."

The books Reviewed and Advertised in the current issue of the Saturday Review of Literature may be purchased through the Book Mail Service. Use order blank below and the book you want will be promptly mailed.

BOOK MAIL SERVICE,
333 West 52nd Street,
New York, New York

WE PAY POSTAGE ON CASH ORDERS MAILED IN U.S.A.

BOOK MAIL SERVICE
333 West 52nd Street
New York, N. Y.
Dear Sirs:—
Find enclosed
☐ Money Order ☐ Check for $.....
☐ Send C.O.D.
Please send book listed below:

TITLE

AUTHOR

PUBLISHER

Name.....
Address.....
City.....State.....

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

WILLIAM LYON PHELPS

Autobiography

WITH LETTERS

The Year's Best-Selling Autobiography

1040 pp. *Illustrated* $3.75

OXFORD UNIVERSITY PRESS, NEW YORK

. . . "A work planned and executed in so catholic a spirit fully deserves its ambitious title." ERNEST SUTHERLAND BATES,
The Saturday Review of Literature, June 17, 1939.

The Bible of Mankind

compiled and edited by MIRZA AHMAD SOHRAB

HINDUISM
ZOROASTRIANISM
BUDDHISM
CONFUCIANISM
TAOISM
JUDAISM
CHRISTIANITY
ISLAM
BAHAI CAUSE

744 Pages — THE NEW HISTORY FOUNDATION 132 East 65th Street, New York City — $5.00

Published October 23rd

SEA POWER AND TODAY'S WAR

by Fletcher Pratt

Author of *ORDEAL BY FIRE, THE NAVY, THE HEROIC YEARS*, etc.

The author's genius for graphic description makes this important book exciting as well as instructive reading. Sea power is a primary factor in to-day's war yet it is a comparatively unknown subject. Fletcher Pratt, one of the outstanding naval authorities in the United States, dramatically gives you the inside information.

237 Pages **15 Illustrations** **3.00**

THE IMPASSE OF DEMOCRACY

by Ernest Griffith

Dean of the American University Graduate School, Washington, D. C.

Dean Griffith is eminently suited to write this vigorous and informed study of American government in action. For the bewildered citizen who can see nothing but disaster ahead of contemporary experiments in semi-socialistic schemes, this book brings a clear conception of what the American government might be and accomplish.

342 Pages **3.00**

HARRISON-HILTON BOOKS

420 Madison Avenue — h|d — New York City

Speaking for Himself

GIST OF ART. By John Sloan. New York: American Artists Group. 1939. 346 *pp., with index.* $3.75.

Reviewed by OLIVER LARKIN

THIS is the first of a series of books in which the American Artists Group will attempt to record the philosophies and practices of American artists while they are still alive to speak for themselves, a task too often neglected by those who assume that only posthumous judgments are authoritative.

Artists and art students will learn from this two-hundred page monologue much that is useful concerning the distinction between "realism" and "realization," the advantages of painting from memory, the use of the controlled palette, and the technique of underpainting - plus - g l a z i n g. John Sloan, now on the edge of seventy, wishes, like Hokusai, that "old man mad with painting," that he had several decades of artistic experimentation before him; like Renoir, he can turn his back courageously on a stylistic manner before it becomes mannerism. Being Irish, he is "naturally agin the government" and agin restraint of any sort upon the artist. Being witty, he can crackle upon occasion:

> Chase and Sargent saw nature as active oil paint. . . . Most sculpture is a kind of bad drawing over which you can stumble in the dark. . . . Since we have to speak well of the dead, let us knock them while they are still alive.

Taken out of their studio context, however, and without benefit of the inflections, the gestures, the classroom demonstrations which, during Mr. Sloan's years at the Art Students' League, must have given point to words which "never mean exactly what they say," his aphorisms in cold print inevitably seem trite and repetitious. Although they contain, for the student of Sloan's art, illuminating hints which he alone could have provided, the non-professional reader will regret the disproportionate space given to these chapters, and wish more had been said about the days when Sloan cartooned for *Collier's* and *The Masses,* pioneered with the "Eight" for a fresher and less academic approach to the American scene, and helped to bring modernism to this country with the Armory Show.

For these are inseparably a part of the record, if Sloan's rich contribution to our art is to receive full recognition. The man whose current paintings of nudes are so soundly constructed, so vigorously composed, is the man who, in the days when "an ankle counted," produced those masterpieces of imaginative realism, "McSorley's Bar," "Back Yards," and "The Wake of the Ferry Boat," — an achievement more adequately revealed by the two hundred plates which fill one third of this volume, than by the two thirds which are text.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The New Books

Belles-Lettres

THOREAU—REPORTER OF THE UNIVERSE. Edited by Bertha Stevens. John Day. 1939. 229 *pp.* $2.50.

This selection from Thoreau's best nature writing taken both from his books and from his journals makes a readable and useful book. Miss Stevens follows the plan of Blake's standard edition dealing with the seasons, and by selecting more rigorously and adding material from the books, presents, on the whole, a better Thoreau. There are, of course, two Thoreaus, the nature man and the social thinker. This book deals with the nature man only, but he can be found here in one volume at his best. There is a very interesting map showing Thoreau's familiar walks around Concord.

H. S. C.

Fiction

FLIGHT FROM YOUTH. By William E. Barrett. Lippincott. 1939. 215 *pp.* $1.75.

A young British aviator killed in the last war died so determined to communicate with the girl he loved that he managed to be reincarnated in an American child conceived at the instant of his death. When this boy, almost grown-up, first piloted an airplane, he remembered his former existence. He found his Barbara, as he had resolved; but, alas, no miracle had intervened for her: her eternal summer had definitely faded. Therefore their romance transcending time and death was for the newspapers only a rather sordid farce.

This sort of melodrama has to be awfully good to be any good at all; the characters must be completely credible to make interesting so incredible a situation. But Mr. Barrett's Terence and Barbara come out of the novelist's stock-room with a serial number, docile puppets restricted to a few large conventional gestures and speeches, and the spectators are not taken in by their mimic joys or agonies.

K. S.

STRIFE BEFORE DAWN. By Mary Schumann. Dial. 1939. 440 *pp.* $2.50.

This is a novel in the most flamboyant Hollywood tradition. Lavishly historical, with hordes of characters real and imaginary, it suggests Cecil B. de Mille directing the Revolutionary War in technicolor. Errol Flynn, dynamic and virtuous, plays the hero whose wife (Janet Gaynor) is carried off by a great-hearted Indian brave (Gary Cooper). The hero searches for his lost wife, joins in the frontier war against Pontiac, and after a mere two year interval finds her in a Shawnee village (excellent shots of the beauties and simplicities of eighteenth-century Amerindian life). But the complications are just beginning. She, believing her husband slain, has married her magnanimous captor and borne him a son. The heroic husband is considerably shocked, but his own conscience is not wholly clear. His knightly heart has been touched by the glamorous charm of a proud Virginia belle (Joan Crawford), and he is hideously torn between desire and duty. Duty triumphs, of course, but not without giving a crew of versatile scenarists some pretty tough struggles with psychological adaptation. Even so, they might never have got it all straightened out so happily, if the Revolutionary War hadn't thrown the whole frontier into a new muddle and provided most melodramatically for daring deeds, generous sacrifices, and the disappearance of several important characters. All this is here in about one quarter the length of "Gone with the Wind," and, honestly, Mr. De Mille couldn't have done it any better. We forgot to say that George Washington (Tyrone Power) also appears.

C. D. A.

Travel

AFTER THIRTY YEARS: POLAND REVISITED. By Helen O. Bristol. Rutland, Vt.: Tuttle Publishing Co. 1939. 224 *pp., with index.* $2.50.

Helen Bristol's simple story of Poland is not an anachronism. The Poland which she describes will always live, for she depicts primarily an indomitable spirit that has endured through the tribulations of six centuries. The Polish peasant is portrayed as one to whom abstract notions of sovereignty mean little, and as one who has learned to adjust himself philosophically to misfortune. A strange paradox is revealed in the Pole's preference for Germany, contrasted with Britain and France, as the least of several evils; the plundering activities of the French aroused Polish resentment after the last World War, and England's "machinations" to deprive Poland of Danzig led to the belief that England sought "in her international overtures only her own gain, even when outwardly her acts seemed magnanimous."

By and large, "After Thirty Years" is but a homely tale of Polish life and culture. Without pretension, the writer tells of returning to her native land for the first time since childhood, with the now-popular travel technique of evading ordinary tourist lanes. The work is both more and less than the familiar travelogue, neither so stilted nor so inclusive. One can forgive the confusion of stalactites and stalagmites in Mrs. Bristol's description of the caves at Ojcow, but it is difficult to avoid the impression than an artificial emotionalism pervades the entire story. The imagination must be strained to conceive of a nine-year-old girl who says feelingly: "I must look at those chestnut trees with my whole soul, because I shall never see them again." The factual memory of youth is one thing; the abstract spiritual reactions that come with experience and maturity are quite another. The writer's sincerity, however, cannot be questioned. Even the inclusion of unnecessary personal anecdotes such as "W's." indignant display of wrath with the penny-pinching droszka driver may be excused as evidence of a desire to list events exactly as they occurred, although their presence does lead the reader to suspect that his informant has exhausted her supply of information.

A. R. E.

The Kittredge Edition of

THE PLAYS OF SHAKESPEARE

Attractive individual volumes, each giving for the first time the long famous "pungent" Notes, together with Professor Kittredge's reading of the text, introduction, textual notes, and glossarial index. Readable, of convenient size, each volume, $0.85. Now ready

Macbeth • As You Like It
Hamlet • Midsummer Night's Dream
The Tempest • Julius Caesar

Other volumes to follow. Standing orders for each volume as issued may be placed now.

GINN AND COMPANY
Boston New York Chicago Atlanta
Dallas Columbus San Francisco

In the October issue of

POETRY *A Magazine of Verse*

COME, LITTLE BIRDS
a poem by Robinson Jeffers

ROBINSON JEFFERS
an essay by Delmore Schwartz

Also, in early issues, new poems by Gertrude Stein, Conrad Aiken, Ridgely Torrence, John Gould Fletcher, Ezra Pound, Muriel Rukeyser, and others.

$3.00 a Year
5 months' trial subscription for $1
232 East Erie St., Dept. 5, Chicago, Ill.

27 LANGUAGES

SPEAK ANY LANGUAGE IN A FEW MONTHS BY LINGUAPHONE
UNIQUE METHOD BRINGS VOICES OF NATIVE MASTERS INTO YOUR OWN HOME.. SEND FOR FREE BOOK

LINGUAPHONE INSTITUTE
57 RCA Building • New York

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ANSWERS TO QUIZ No. 5

1. Mowgli, in "The Jungle Book," by Rudyard Kipling.

2. Jim Hawkins, in "Treasure Island," by Robert Louis Stevenson.

3. Doc Macnooder, in "The Varmint," and other stories, by Owen Johnson.

4. Tom Canty, in "The Prince and the Pauper," by Mark Twain.

5. Harvey Cheyne, in "Captains Courageous," by Kipling.

6. Tommy Luck, in "Luck of Roaring Camp," by Bret Harte.

7. Wade Hampton Hamilton, in "Gone with the Wind," by Margaret Mitchell.

8. "Little Orvie," by Booth Tarkington.

9. Smike, in "Nicholas Nickleby," by Charles Dickens.

10. Johnny Dorset, in "The Ransom of Red Chief," by O. Henry.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of *The Saturday Review of Literature*, published weekly at New York, N. Y., for October 1, 1939.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared I. Harvey Williams, who, having been duly sworn according to law, deposes and says that he is the business manager of *The Saturday Review of Literature* and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Joseph Hilton Smyth & Harrison Smith, 420 Madison Avenue, New York, N. Y.; Editor, George Stevens, 420 Madison Avenue, New York, N. Y.; Managing Editor, None; Business Manager, Irvine Harvey Williams, 420 Madison Avenue, New York, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the name and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Harrison Smith, 420 Madison Avenue, New York, N. Y.; Joseph Hilton Smyth, 420 Madison Avenue, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) I. HARVEY WILLIAMS,
Business Manager.

Sworn to and subscribed before me this 29th day of September, 1939. Edith M. Hemala. Commission Expires March 30, 1940.

PERSONALS

ADVERTISEMENTS will be accepted in this column for things wanted or unwanted; personal services to let or required; literary or publishing offers not easily classified elsewhere; miscellaneous items appealing to a select and intelligent clientèle; exchange and barter of literary property or literary services; jobs wanted, houses or camps for rent, tutoring, traveling companions, ideas for sale; communications of a decorous nature, expressions of opinion (limited to fifty lines). All advertisements must be consonant with the purposes and character of The Saturday Review. Rates: 10 cents per word including signature. Count two additional words for Box and Number. Payment in full must be received ten days in advance of publication. Address Personal Dept., Saturday Review, 420 Madison Avenue, New York City.

THE FRAGRANCE OF A LONG PAST DAY . . . Antique Music Boxes collected in Old New England. A unique and beautiful gift. Box 455-D.

PERPLEXED PARENTS: Puzzled by your children's school troubles? Get Horn's **The Education of Your Child.** Practical advice. $3.00. Box 3001, Stanford University Press, Stanford University, California.

SILVERMINE TAVERN & GALLERIES—THE OLD MILL—An old time country inn at the water's edge—outdoor dining terraces. Booklet, Norwalk, Conn. Tel. 88.

TRYON, N. C. Guest house, one mile from village. Peace and quiet, beautiful mountain views; attractive, comfortable rooms; private baths; distinctive food. Open year 'round—$20 up. Mrs. Frances N. Williams, Mill Farm.

STILL REMEMBER your college French? Why not teach your children some simple conversation? Send one dollar for children's conversation lessons and teaching instructions. Helen Rudd Arnold, Knox College, Galesburg, Illinois.

GUESTS for Blue Ridge Mountains Country Home. Beautiful surroundings. Accessible. Excellent food. Rooms with open fires, baths—$12.50. Box 426-D.

CULTURED WOMAN wishes to work reading in French or English to invalids, blind children, or others in Boston or suburbs. Box 490-D.

WINTER APARTMENTS in White Mountain Inn. Low cost—meals, typist—tutor—ski instruction optional. Box 481-D.

CAPABLE YOUNG BACHELOR, cheery personality, broadminded, energetic. Wishes post confidential assistant, secretary. Experienced flyer, keen outdoor life, travel; all sports. Seeks interesting remunerative occupation, involving neither office drudgery nor canvassing. Box 474-D.

ENJOY NORTHERN VERMONT in Autumn. Invigorating air; glory-covered hillsides; quiet roads for driving; woods and fields for walking; good food, steam heat, open fires, books, congenial people. The Hearthside, an Inn in the delightful little village, Craftsbury Common, Vermont.

SECLUDED COTTAGES FOR HONEYMOONS (bring your lines). Memorable meals at quaint colonial farmhouse. Christian family. The Farm on the Hill, Box 412, Stone Ridge, N. Y.

FOR RENT. Attractive comfortable home on estate near Southern Winter Resort. Photos and details on request. Box 497-D.

COLLEGE, eastern, offering four years high school, two years college, has immediate vacancies for boarding students, girls, total cost $40 per month for ten months. Box 464-D.

HANDWRITING scientifically analyzed, $2. Questions answered. Dr. Reiss, formerly Heidelberg, 4410 Broadway, N. Y. C.

WISHING RELIEF from boredom and loneliness, hoping to help someone else, would welcome correspondence with middle aged gentleman accustomed to better things of life, fond of books and travel. Box 491-D.

GREEN SHADOWS, Lyme, Conn. A delightful place all year round. Hills, woods, and water. Excellent food.

POSITION WANTED. HOUSEKEEPER. Able to do all kinds of housework and take responsibility. Moderate wages. Box 499-D.

PERSONALS

FIRST EDITION, Pilgrim's Progress, translated into Hawaiian by Missionaries, 1842. Lasar, 911 Fort Street, Honolulu.

LADY of cultured interests, middleaged, desires correspondence; age limit for correspondent, 50. Box 498-D.

EMPLOYMENT WANTED. Do you want a secretary or typist? Reasonable rates for hour, day or week. Box 496-D.

HAVE YOU A JOB for a mechanical engineer, 37, married, one child, sixteen years experience testing, research, development, and writing domestic gas appliances? Still at it. Box 495-D.

WANTED: To buy part interest in midwestern book store. Box 494-D.

SPARKLING PEN; Ex-Times book reviewer—dramatic critic wants critical work. New York. Theatres, movies. Salary secondary. Box 65, Wilton, Conn.

RENT FURNISHED $30.00 Shangrilah for artist-writer Cape Cod studio near Old Lyme. Fireplace, balcony, bedroom, bath, electric kitchen, garage. Available Oct. References, $60.00 secures. Box 493-D.

EDITORIAL SECRETARY - STENOGRAPHER. Expert, rapid, wide vocabulary. Knowledge books. Experience magazine, newspaper, literary. Indexing, office routine. Highly recommended leading literary figures. Box 492-D.

THE SCHOOL OF APPLIED PHILOSOPHY, a new type of education in the fundamentals of enlightened living. Many subjects, many classes such as Practical Applications of Spiritual Laws; The Nature of Man; Symbolism; Interpreting World Affairs; Training of the Higher Man, etc. Phone Rh 4-6267, 118 East 76 Street.

VERSATILE WOMAN, travelled, cosmopolitan, desires English conversation exchange French, German. Box 500-D.

CLASSIFIED

ADVERTISING RATES for this Department are: For twenty-six insertions, 7c a word; for thirteen insertions, 8c a word; for six insertions, 9c a word; fewer insertions, 10c a word. Forms close Friday, eight days before publication date. The Saturday Review of Literature, 420 Madison Avenue, New York City.

FRENCH

FRENCH BOOK COMPANY, 556 Madison Avenue (56th), New York's only French Bookshop where French books only are sold exclusively. Over 500,000 in stock. Every French publisher. Mailorder Catalogue, 20c stamps.

FIRST EDITIONS

FIRST EDITIONS. Good Books, Particularly Walt Whitman and Lewis Carroll. Our catalogues on request. Alfred F. Goldsmith, 42 Lexington Ave., N. Y.

LITERARY SERVICES

AVOID TECHNICAL ERRORS IN YOUR STORIES AND ARTICLES. TWENTY YEARS EXPERIENCE IN MARINE, RAILROAD, AERO AND GENERAL ENGINEERING enables me to advise writers on these subjects, saving the expense or time for extensive research. Send for my service plan, and submit your present problem for free advice. RALPH H. SHEPARD 416 East 106th Street, New York City.

CATHERINE WILSON—RESEARCH SERVICE. Manuscripts typed—corrected. References, 1142—4th Avenue, Los Angeles, California, REpublic 8644.

PAULINE RESNIKOFF—MANUSCRIPTS—excellently typed—corrected. Sincere, intelligent PERSONAL ATTENTION. MANUSCRIPT TYPING SERVICE, 242 Lexington Ave., N. Y. C.—LExington 2-4770.

HAVING TROUBLE SELLING YOUR MANUSCRIPTS? Whether you're an established or new writer, we give your work personal attention and efficient study. Our free booklet tells how we help you sell your novels, short stories, books, articles, juveniles. Constructive criticism, ghostwriting, editing, typing, at moderate fees. LYONS & ETTER, 280 Madison Avenue (40th), N. Y. C.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CLASSIFIED

LITERARY AGENTS FOR 20 YEARS—Novels, short stories, books, articles, verse, plays, scenarios, radio scripts marketed. Editing, revision, criticism, typing, ghost writing. Beginners welcomed. Specialists in handling hard-to-sell manuscripts. Write now for information regarding our resultful service. WRITERS WORKSHOP, Inc., 570 Lexington Ave., at 51st, N. Y. C.

YOUR REJECTED BOOK, story, article, rewritten and marketed. "Superb collaboration." Finest recommendation; trial. ROBERT L. NEWMAN, 251 West 71st Street, New York.

MOST AUTHORS NEED HELP! SALES! to book and magazine publishers, U. S. and foreign; also motion picture scripts. Advice on revision. Fifteen years with Houghton Mifflin and Atlantic Monthly. Mary R. Walsh, 6 Park St., Boston, Mass.

HIGHLY RECOMMENDED SALES SERVICE for royalty publication: Stories, Novels, Articles, Books. Established manuscript placement record. "New" and "unknown" authors advised, promoted. Write for information. LAURENCE ROBERTS, LITERARY AGENT, 47 West 42nd St., N. Y.

FIRST EDITIONS

Christopher Morley's PASSIVITY PROGRAM. A lively essay, just published. First edition. $1.50. Send for this and for free list. THE ARGUS BOOK SHOP, INC., 333 S. Dearborn Street, Chicago, Illinois.

BARGAIN OFFERS

DELIGHTES FOR LADIES, old English cook book and beauty culture treatise of Elizabethan Days. First time republished in 330 years, but worth waiting for. Privately printed, limited edition. $2.50 copy. Catalog other rare books free. Trovillion Private Press, Herrin, Illinois.

BACK NUMBERS

BACK NUMBERS OF MAGAZINES at Abraham's Bookstore, 141 Fourth Avenue, New York.

BOOKPLATES

LARGE ASSORTMENT to choose from. Albums loaned, 10c. The Bookplaters, Yellow Springs, Ohio.

BOOKPLATES — Samples 10c. Heraldic Bookplate Crafters, Calumet City, Ill.

GENERAL

Every issue of Wynn's Astrology Magazine has a world prediction. See "—Shadows Before"; it forecast the Nazi-Red pact three months in advance. Also: "Your Daily Horoscope".

OUT-OF-PRINT

OUT-OF-PRINT AND HARD-TO-FIND books searched for and quickly supplied at low prices. No charge or obligation for service. Our system locates books of every description, all subjects and in all languages. Genealogies, family and town histories. London publications specialized in. First editions supplied. Incomplete sets completed. Magazine back numbers supplied. Send us your wants for immediate attention. AMERICAN LIBRARY SERVICE, 117 West 48th Street. Dept. 300, New York. Telephone BRyant 9-5214. (Established 1921).

OUT-OF-PRINT books promptly supplied. National Bibliophile Service, 321 Fifth Avenue, New York.

SOURCE AND OUT-OF-PRINT book specialists for Authors, Collectors, Librarians, Researchers. Louis Greenfield, 420 Madison Avenue, N. Y.

OUR SERVICE CONSISTS of supplying items for your Library which you cannot easily obtain. We are equipped to provide Out-of-Print Books, Periodicals, Prints, Autographs, and Art reproductions — foreign and domestic. A letter regarding your requirements will bring prompt attention without obligation. INTERNATIONAL LIBRARY GUILD, 1860 Broadway, Dept. B, New York.

500,000 Used Books
Out of Print Books Searched For
Wants Receive Prompt Attention
SCHULTE'S BOOK STORE, INC.
80 Fourth Avenue, New York

Double-Crostics: No. 290

By ELIZABETH S. KINGSLEY

			1-J	2-L	3-G	4-X	5-M	6-U		7-G	8-S		9-R	10-G	11-D	12-L
	13-R	14-P	15-Z	16-V		17-X	18-M	19-I	20-F	21-T	22-R	23-B	24-J		25-A	26-L
27-M	28-F	29-N		30-P	31-C	32-V		33-Q	34-W	35-T	36-E	37-Z		38-D	39-Z	
40-B	41-U	42-H	43-T		44-L	45-Z		46-X	47-V	48-H	49-F	50-C	51-S		52-L	53-Y
54-B	55-K	56-S	57-A		58-A	59-O	60-Q	61-K	62-P	63-U		64-V	65-A		66-Q	67-Y
68-E	69-L	70-F	71-O		72-U	73-S	74-X	75-M	76-J		77-V	78-D	79-N		80-G	81-N
82-X	83-P	84-K	85-O		86-Q	87-U	88-Y	89-P	90-E	91-F	92-Z		93-W	94-N		95-U
96-R	97-E	98-K	99-C	100-J	101-F		102-H	103-O	104-D		105-E	106-B	107-L	108-J	109-O	
110-C	111-T		112-A	113-D		114-Z	115-Y	116-V		117-P	118-N	119-H	120-I		121-V	122-T
	123-N	124-Z	125-D		126-T	127-Q	128-K	129-N		130-X	131-A	132-I	133-G		134-A	135-E
136-X		137-K	138-A	139-O	140-G		141-I	142-W	143-A	144-M		145-D	146-N	147-S		148-H
149-X	150-F	151-M	152-L	153-R	154-J	155-P		156-F	157-G	158-S	159-M		160-Q	161-P	162-G	163-E
	164-X	165-Y	166-S	167-T	168-F		169-Z	170-E	171-D		172-U	173-N	174-H	175-J	176-C	

DIRECTIONS

To solve this puzzle you must guess twenty-six words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square on the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the letters mean nothing. The black squares indicate ends of words; therefore words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

The solution of last week's *Double Crostic* will be found on page 33 of this issue.

DEFINITIONS

A. Pincerlike (crab's claws).
B. Son of Noah.
C. English author (1859-1939).
D. European Triple Alliance (1882-1915).
E. Heroine of "The Rivals" (last name).
F. Primal.
G. Last battle of the Revolutionary War.
H. Apex, culmination.
I. Family of famous actors.
J. Hollow receptacles.
K. Incites, forces to action.
L. Persian members of cat family.
M. Friend of Job (Bib.)
N. Greek musician and poet (B.C. ca. 446-357).
O. Hard to manage (U. S.)
P. Character in "David Copperfield" (last name).
Q. Uproar.
R. Abrasive.
S. Brother of Electra.
T. Flickering.
U. Declares under oath.
V. Publisher of expurgated Shakespeare (1818).
W. A Sudanic language.
X. Aversion.
Y. Character in "David Copperfield" (first name).
Z. Pertaining to the yellow races.

WORDS

25 131 65 143 112 58 138 57 134
23 40 106 54
110 31 176 99 50
104 11 125 38 145 78 113 171
105 135 170 68 36 90 97 163
101 70 168 20 91 28 150 49 156
133 157 3 140 162 10 80 7
102 42 119 148 48 174
120 19 132 141
108 76 24 100 154 175 1
61 55 98 84 137 128
2 69 152 12 44 107 26 52
159 144 27 5 151 18 75
79 81 173 118 123 129 94 146 29
139 59 103 109 85 71
62 89 30 83 117 161 14 155
66 60 86 160 127 33
22 9 96 153 13
8 73 56 158 147 51 166
21 35 111 126 43 122 167
95 6 72 41 172 87 63
77 121 64 32 47 116 16
142 93 34
4 82 164 74 46 149 130 17 136
53 88 67 165 115
37 169 39 114 124 45 15 92

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Trade Winds

BY P. E. G. QUERCUS

THE hearty reception given Dr. Canby's *Thoreau* is a pleasure to Old Q. Thoreau is the perfect reading for this season. ☞There was a touch of frost in his temperament which brought out his autumn colors early. ☞Somewhere in his writings he said that he "had never recognized, or been recognized by, a crowd." But H. S. C.'s biography should send many readers back to the Journal, which remains one of the most uninterrupted (and uncorrupted) soliloquies in any language. ☞Old Q. remembers that some 15 years ago Dr. Canby and ourself, desiring to make a sound investment for old age, bought jointly a first edition of *Walden* at a low price. They were both convinced that Thoreau, as a collectors' favorite, was sure to rise. They agreed that when they could sell the book for $100 they would cash in and safeguard their senility. ☞As far as Old Q. can recall instead of having to wait for old age they sold out within a couple of years. ☞Another volume by an *S.R.L.* colleague to quicken the pulse of every bibliodisiac is John T. Winterich's *23 Books & The Stories Behind Them.* This was first issued in a limited run by the Book Arts Club of California, now republished (Lippincott) in a trade edition (with an index and unusual illustrations culled by the author's roving fancy). ☞Mr. Winterich has an urbane and catlike dexterity, his learning is enormous and his curiosity is exact for just the humors that seasoned readers relish. We remember his description of the perplexity of the French publisher who wanted to do a translation of *Little Women,* but did not dare call it *Petites Femmes.* His book, if the trade will give it some attention, deserves a career similar to Dr. Newton's famous *Amenities.*

☞Extremely interesting reading, and also full of temperament, is Walter Jack Duncan's *First Aid to Pictorial Composition* (Harpers). Speaking more especially for art students, what Duncan says about the problems of balance, distribution, structures overt and concealed, chiaroscuro and what not, offers valuable suggestion to literary people too. His extraordinarily interesting illustrations (over 100 of them) are a whole course of art appreciation and vastly increase the outsider's understanding of pictorial skill. This is a book humorous and unique, full of wisdom and unpretentious beauty, we hope it will reach a public beyond the ateliers. ☞As good reading for long evenings as one is likely to find, Walter de la Mare's *Behold This Dreamer!* It will loosen your hold on reality, whatever you suppose that to be.

☞Speaking of the fine arts, the towboat *Alice M. Moran* has been admired by many, but her greatest triumph was being sketched the other day by Reginald Marsh, one of the subtlest painters and draughtsmen of our time. This was at the christening of *Little Toot,* a pleasant fable for juveniles by Hardie Gramatky, lately published by Putnam. Messrs. Bossi and Boutell, fuglemen for Putnam, enlisted the interest of the Eugene Moran, lord high admiral of a fleet of towboats, and a ceremony was held aboard the *Alice.* Gordon Grant, Anne Carroll Moore, Buckminster Fuller and others enjoyed the hospitality of *Alice's* pilothouse. ☞This year, we happened to notice, is the centennial of the death of John Galt, whose *Annals of the Parish* and *The Ayrshire Legatees* are still loved by those of Scottish blood. The Johns Hopkins Press, Baltimore, has republished *The Gathering of the West,* one of Galt's novels that few of us have read. Galt's pawky humor was a specific forerunner of Barrie's best vein.

☞Harold W. Thompson of State College, Albany (whose *Body, Boots & Britches,* a volume of N. Y. State folklore, is scheduled for late autumn) dug up not long ago some letters written by Governor DeWitt Clinton to his son at Hamilton College in 1821-23. These, reprinted in the *Hamilton Alumni Review,* are exactly in the tone of all father-to-son correspondence of that sort. "I enclose you two dollars for pocket-money. I excuse you for not writing to me." ☞Or again, "To guard against want and to satisfy in you the *auri saeva fames* I have enclosed a small bill which will serve pro tempore." . . . "Your excuse for not writing is an ingenious contrivance and indicates fine talents for the bar." ☞Mr. Alfred O'Ferrall of Baltimore writes that in the University Club of that city is a framed letter from the late Dr. William H. Welch, quoting an allusion to *broccoli* from Pope's imitations of Horace. This would take broccoli back to 1734 or thereabouts, and Old Q. considers the discussion closed. ☞Flodden W. Heron, energetic president of the Literary Anniversary Club in San Francisco, suggests a union of First Edition collectors and philatelists. With his own first edition copies he tips in the first issue of postage stamps associated with the author: for instance the new 7c. stamp from Western Samoa which shows a portrait of Robert Louis Stevenson. ☞Vincent Starrett, writing in that mysterious little magazine *Answers* (Bellows-Reeve Co., Chicago) suggests that the most astonishing literary relic ever offered for sale was Robinson Crusoe's gun—the actual flintlock musket which belonged to Alexander Selkirk on the island of Juan Fernandez. He says it was catalogued at £500 by Charles J. Sawyer (London) a few years ago. Wonder who bought it?

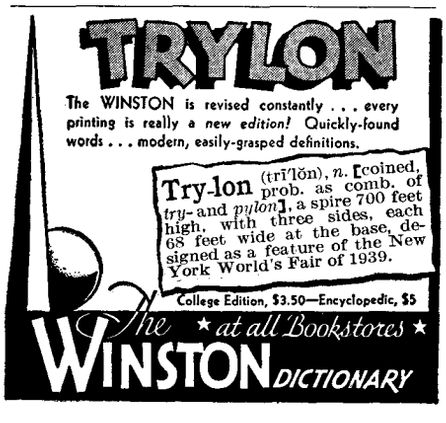
☞Among books that sound odd and ingratiating we hear of *Picasso: Master of the Phantom* by Robert Melville (Oxford Press) which is reported as the story of a personal obsession by the peculiar genius of that artist. ☞The American Autograph Shop, of Merion Station, Pa., has unearthed a queer little Philadelphia juvenile of 1793: *Rural Felicity: or the History of Tommy and Sally* and "Adorned with Cuts." The Merion cataloguer believes it unrecorded before. Our guess is that Dr. Rosenbach, collector of early juvenilia, has already bought it.

☞The aristocrat of Christmas presents from those who can afford it to those who would cherish it: the six volumes of letters between Horace Walpole and Mme. du Deffand. These are promised by the Yale University Press in November ($45). They form the second group in the Yale Press's great project, *The Correspondence of Horace Walpole,* under the general editorship of W. S. Lewis. The full set will run to some 50 volumes.

☞The pleasantest letter of renewal received here lately began "Owing to, etc., our subscription to the *S. R. L.* has been allowed to transpire." ☞In his various declarations of war, Hitler made liberal prophecies of victory (*Sieg*). ☞Chamberlain and G. R. ended their statements, you may remember, with a much humbler and more patient word, *prevail.* ☞The essay on Best Sellers by George Stevens, *Lincoln's Doctor's Dog,* first published in the *S. R. L.* and then in book form by Lippincott, issues in England under the imprint of George Allen & Unwin. ☞The title puzzled the English, however, so the piece now appears with accompanying essays on book promotion by Stanley Unwin and Frank Swinnerton, under the general title *Best Sellers, Are They Born or Made?*

☞*Life and Letters Today* (London) now a monthly edited by Robert Herring, prints an appeal by Marie Carmichael Stopes for the sonnet as the most modern and "streamlined" verse-form. Recent English poetry, Dr. Stopes thinks, is mostly obscure and uncouth. She points to the sonnet, particularly in its Shakespearean form, as "brief, swift, taut, streamlined down to the last syllable. The click at the end, the rounding off, memorably corresponds to the necessary termination to defeat air-lag in your car or aeroplane."

The Library of Congress has just received an invaluable gift in the private papers of Woodrow Wilson, presented by the widow of the late President. It was on these papers that the Baker biography was largely based.


TRYLON
The WINSTON is revised constantly . . . every printing is really a new edition! Quickly-found words . . . modern, easily-grasped definitions.
Try-lon (trī'lŏn), n. [coined, prob. as comb. of try- and pylon], a spire 700 feet high, with three sides, each 68 feet wide at the base, designed as a feature of the New York World's Fair of 1939.
College Edition, $3.50—Encyclopedic, $5
The WINSTON DICTIONARY
★ at all Bookstores ★

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Outstanding and rewarding read

JUGGERNAUT
The Path of Dictatorship

Do you know the 20 dictators who have shaken the earth in the past 300 years? From Richelieu and Cromwell to Hitler and Stalin runs an astonishing pattern of dictatorship. In the exciting lives of twenty who dominated their time and place and influenced the fate of mankind, Albert Carr lays bare the causes, the forces, the outcome of absolute rule. As we read these dramatic biographies, we come to see the meaning of dictatorship's pattern for the world—and especially America. *Illustrated.* $3.00.

By Albert Carr

MASTER BUILDERS
A Typology of the Spirit

Stefan Zweig portrays the struggle between the artist and the world outside. In this absorbing volume, the lives and works of nine literary geniuses, including Balzac, Dickens, Dostoeffsky and Nietzsche, are brilliantly analyzed by a literary master. In comparing and contrasting the lives of these diverse artists, Zweig reveals the common element of the conflict between their spirits and the worlds into which they were born. In none of his works does Zweig show deeper insight into the innermost workings of the human mind and soul. $3.75

AMERICA'S OLD MASTERS

A human story of America's first men of art. This beautiful and engrossing book recreates the fascinating lives of four titans who played important parts in a stirring era. In telling of their careers and reproducing canvases which portray the spirit of an age and its leaders, it throws new light on early American history and America's magnificent art heritage. "You intended to present your painters first and last as human beings, as men among men, and you have succeeded to perfection, showing their art by the way, as it were."—*Bernard Berenson.* $3.75.

By James Thomas Flexner

REJECTED GUEST
A Novel

"His best book since **Death of a Hero"**—N. Y. Herald Tribune. A brilliant modern love story which displays the power and subtlety of Aldington's *Death of a Hero* and the satiric wisdom of his *The Colonel's Daughter.* "A novel to keep you reading far into the morning . . . an important milestone in its writer's literary journey."—*New York Times.* "Tightly plotted and full of event . . . carries the reader breathlessly along, absorbed in the story as well as the ideas."—*Book-of-the-Month Club News.* $2.50.

By Richard Aldington

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

He looked down on a troubled world

. . . on mountains and deserts and jungles . . . on peaceful folk and men at war . . . on the heroism of a Guillaumet in the Andes . . . on the fairy tale of two little girls in the Argentine . . . on high adventure and deadly thirst in the Sahara. Saint Exupéry saw them all, both as an adventurous flyer and as a great artist, for whom they gave life a new meaning. And that meaning he translates into magic prose for his readers. It is no wonder that this thrilling book has brought new courage and peace and hope to thousands and thousands of readers.

168,000* Readers Have Been Swept Away By The Singing Prose Of This Great Book

Sparks from the jubilant reviews

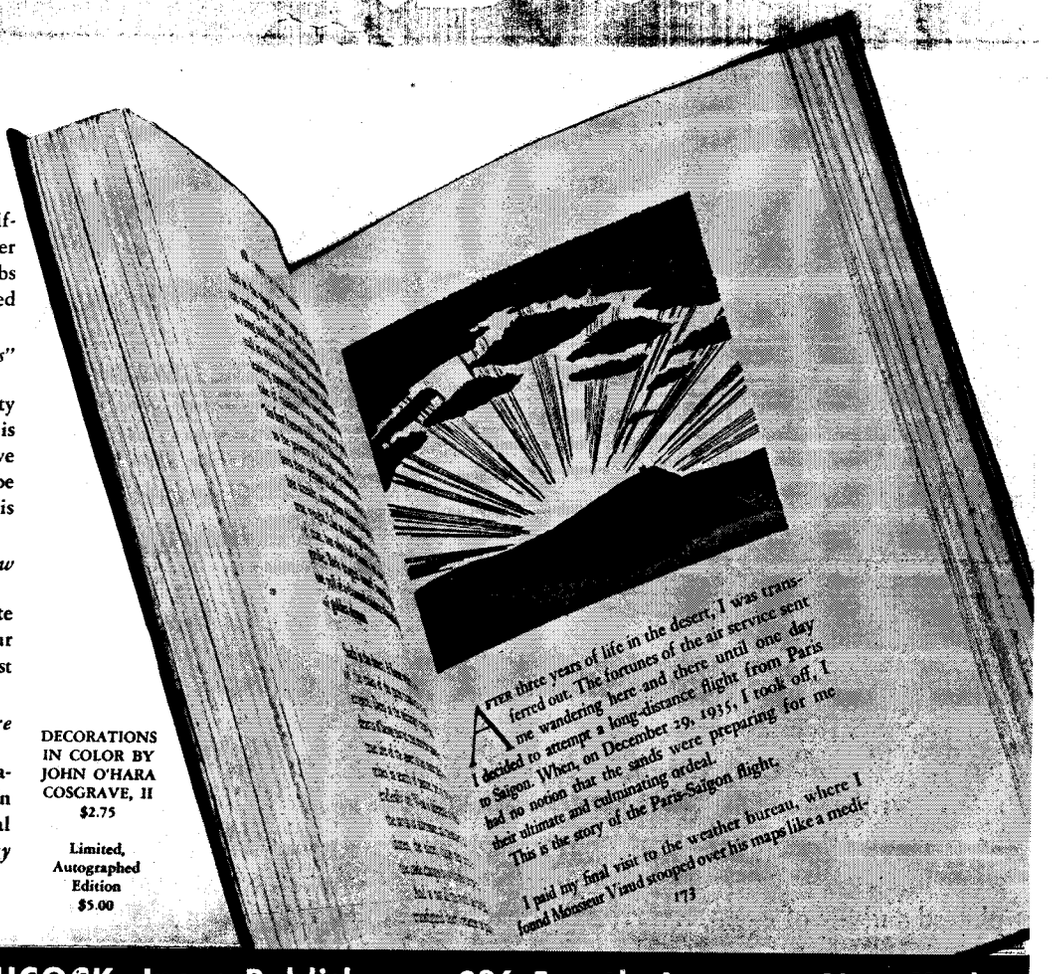
"Thrilling, haunting and magnificent . . . a poet and philosopher of flight . . . the reader who climbs to his level will be rewarded greatly."
—*N. Y. Herald Tribune "Books"*

"Drenched clean of all the petty cloying values of the earth. It is a beautiful book, and a brave book, and a book that should be read against the confusion of this world."
—*N. Y. Times Book Review*

"Sublime . . . the most articulate airman in the sky . . . calms our spirits while recounting the most hair-rising incidents."
—*Saturday Review of Literature*

"The Conrad of the air . . . is capable of performing miracles in the mind of the reader . . . real greatness."—*Christopher Morley*

*Including The Book-of-the-Month Club


After three years of life in the desert, I was transferred out. The fortunes of the air service sent me wandering here and there until one day I decided to attempt a long-distance flight from Paris to Saigon. When, on December 29, 1935, I took off, I had no notion that the sands were preparing for me their ultimate and culminating ordeal.
This is the story of the Paris-Saigon flight.
I paid my final visit to the weather bureau, where I found Monsieur Viaud stooped over his maps like a medi-
173

DECORATIONS IN COLOR BY JOHN O'HARA COSGRAVE, II
$2.75

Limited, Autographed Edition
$5.00

REYNAL & HITCHCOCK, Inc. • Publishers • 386 Fourth Avenue • New York

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED